

8



ER
ALL
ROL
OF

FOUR

Royal
Academy
of Music
Library

LIEUT.-GENERAL FAGAN,

BOMBAY INFANTRY.

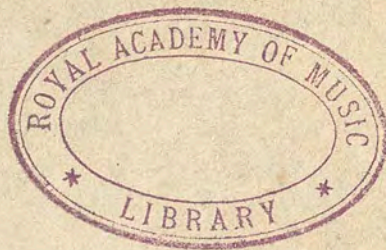
Bishop's Hofer

66
i



23-12-1893. Ford.





THE WHOLE OF THE MUSIC
to the
GRAND HISTORICAL OPERA
in
THREE ACTS,
Entitled
H O F E R,
The Tell of the Tyrol !
Performed at the
THEATRE ROYAL, DRURY LANE,
Selected entirely from the Opera
OF
GUILLAUME TELL,
Composed by
R O S S I N I,
Arranged & Adapted for the English Stage,
BY
HENRY R. BISHOP,
The Poetry by
J . R . Planché.

Ent. Sta. Hall.

L S D
Pr. 220.

LONDON
Published by GUILDING & DALMAINIE, 20, Soho Square,
Manufacturers of Cabinet, Harmonic & Square Piano Fortes,
where an elegant assortment for Sale or Hire may be seen.

The Opera of GUILLAUME TELL is Copyright.



THE story of William Tell having been so often placed upon the English stage, and latterly by one of our first living dramatists, Mr. Sheridan Knowles, in a form as durable as the stage itself, induced the writer of this opera to venture on the transplantation of Rossini's celebrated composition to a subject, which, while new to the theatre, should at the same time bear sufficient analogy to that of the French Drama, and be in keeping with the peculiar character of the original music. With this view he selected the history of the Tyrolean Patriot, Andreas Hofer; between whom and William Tell, Sir Walter Scott is not the only author who has instituted a comparison*, and whose romantic country may be called the sister-nation of Switzerland—the features of its scenery and the manners of its people assimilating almost to identity. His choice, he is willing to admit, was not altogether uninfluenced by the fact of his having gazed upon the glaciers that surrounded the home of that noble peasant, and traversed several of the battle-fields immortalized by his bravery.

"The Tyrol," says Sir Walter Scott, "which has been one of the oldest inheritances of Austria, had been torn from her by the treaty of Presburg, and conferred on the new kingdom of Bavaria. The inclination of the inhabitants had not been consulted in this change. The Austrians had always governed them with a singular mildness and respect for their customs, and had thus gained the affections of their Tyrolese subjects, who could not therefore understand how an allegiance resembling that of children to a parent should have been transferred without their consent to a stranger Sovereign, with whom they had no tie of mutual feeling." Every minute new impositions were levied with the most unrelenting rigour. The church property was seized, the public buildings sold, the free constitution, which had been respected by Austria for centuries, was overthrown, the representative states abolished, and an express law deprived them of the last poor resource of petitioning against their manifold and grievous wrongs. Thrice, during the three years the Tyroleans endured this bondage, did Hofer† visit Vienna to represent the miseries of his country to the Emperor and the Archdukes Charles and John; and, when they had determined to make one more effort against the tyranny of France, Hofer was apprised of their intentions, and took measures for raising the country. Saw-dust was thrown into the river Inn, which, floating down, was noticed and understood by the peasantry. Women and children were employed to distribute small slips of paper with "Sist zeit" ("It is time") written on them; and, on the night of the 9th of April, 1809, innumerable fires, blazing upon the heights, gave token that the work of deliverance was begun. The next day the Tyrol was in a state of insurrection from one end to the other. A column of French troops, three thousand strong, were surprised on their march from Mantua to Augsburg, and captured, with all their eagles and guns. A squadron of Bavarian Cavalry was destroyed in the narrow pass of Lueg by masses of rocks and trees being hurled upon them; and, on the 11th, more than twenty thousand men were collected on the heights above Innspruck. Before noon the city was in the possession of the peasants, who stormed it amid shouts of "Long live the Emperor Francis, down with the Bavarians!"—The Commander-in-Chief, General Kunkel, was made prisoner, with the whole of his regiment and one squadron of cavalry. Four pieces of cannon, several ammunition waggons, and two colours, fell into the hands of the patriots, whose exultation knew no bounds. The Imperial arms were decorated with ribbons and carried through the streets in procession to the house of Baron Taxis, where the peasants flocked to kiss and look at them. The Austrians, though they advanced by forced marches, did not arrive till the work was done; and their progress from the frontier to the capital was like a triumph. The village bells rang out as they passed; men, women, and children flocked to greet them; mothers held up their infants to kiss the colours; and striplings displayed the trophies they had themselves won from the enemy. The fate of the gallant Hofer is too well known: after driving the Bavarians three times out of the Tyrol, he was betrayed by a priest named How Donag, for a bribe of two hundred Louis-d'ors, led with his family bare-footed through the snow to Botzen, and from thence to Mantua, where, by the sentence of a military tribunal, and to the eternal disgrace of the French Imperial Government, he was shot!—A simple tomb has been erected to his memory on the Brenner, at a short distance from his own habitation; it contains no other inscription than the name and the dates of the birth and death of a man of whom a whole nation was wont to say, "The word of Hofer is enough for us; what Hofer says, we will believe; what Hofer bids we will do!" The record of his actions is left to be transmitted, as it doubtless will be, to the latest posterity, in the popular stories and rude ballads of the mountaineers, who love and revere his memory, and in the page of history, where he must ever be noted as a model of disinterested loyalty and devoted attachment to his native land.

Josephine Negretti is an historical personage. She was a native of the Italian district of Belluno; of the age of eighteen; assumed the dress of a man, and was several times in action with the sharpshooters; carrying a rifle and using it with considerable dexterity. The characters of Donner and Stretten may also be found under other names in the German life of Hofer, translated by C. H. Hall, Esq. The former had greatly exasperated the peasants by his insolence and severity in recruiting. He publicly boasted, that, with his regiment and two squadrons, he could check the ragged mob; but was mortally wounded at the taking of Innspruck, and died the prisoner of the peasants he affected to despise. The latter was Circle Captain of the Pusterthal, a mixture of vanity, ignorance, and cowardice, and an object of universal hatred in the district.

Vide *Memoirs of the Life of Hofer*, 8vo. 1820; *Notes and Reflections during a Ramble in Germany*, 8vo. 1826; Sir W. Scott's *Life of Napoleon*; and the cotemporary accounts in the *London and Edinburgh Annual Registers* for the year 1809.

* Even a cotemporary writer, in the pay of the French, remarked—"This was the cause which had provoked the infamous character who was now the chief of the insurgents, and had taken it into his head to be the William Tell of the Tyrol."—*Vide Edinb. Ann. Regist.* 1809. Chap. 27.

† He was an innkeeper of Sand, in the Passeyr Valley, and, at the time of the insurrection, in his eight and thirtieth year.

OVERTURE.

Metronome $\text{♩} = 54.$

ANDANTE.

p *cres.* *pp* *Ped:* *

pp *cres:* *

cres. *pp* *con esp:*

Ped: *pp* *

con esp: *rf*

pp *cres:*

Both Ped: *sempre* *dim:* *

Ov: Guillaume Tell.

(COPYRIGHT)

2

Allegro ♩ = 108.

The musical score consists of eight systems of piano accompaniment. Each system typically has two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The score includes several performance instructions: 'Ped.' (pedal) is written above the staff in multiple places; 'Sotto voce' is written above the staff in two systems; 'cres.' (crescendo) is written below the staff in two systems; and 'pp' (pianissimo) is written below the staff in two systems. There are also several asterisks (*) used as markers throughout the score.

Ov: Guillaume Tell.

(COPYRIGHT)

sempre cres:

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of seven systems of grand staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamics include 'cres:', 'rf', 'ff', and 'Ped:'. There are also asterisks (*) and a bracketed section with a '8' indicating an octave. The piece concludes with a final 'Ped:' marking.

Ov: Guillaume Tell.

(COPYRIGHT)

4

p *Ped:*
** Smorz:* *f*
** p* *cres:* *f* *Ped:*
** p Smorz:* *Ped:* *cres:* ***
Ped: *cres:* ** rf* *p*
8 *8* *8* *p*
sempre dim: *p* *pp* *Ped:* *** *pp*
Ped: *pp* *Fl:*

Op. Guillaume Tell.

(COPYRIGHT)

Andante $\text{♩} = 76.$
Corno Inglese.

p *dol: semplice.* *mf* *tr* *5*

p *tr* *mf* *tr* *rf* *p*

mf *tr* *rf* *p*

cres *p*

p *rf*

rf

pp *Ped:* *dim: ritard:*

6

All^o. Vivace $\text{♩} = 152.$

Ped:

p Trombe

f

Corni

Ped: *

pp

ff

p

Ped:

f

ff

Ped:

Ped:

Ped:

P

p

p

Ov: Guillaume Tell.

(COPYRIGHT)

ff *p*

Ped: *f* *ff*

sempre ff

f *sf*

p

pp

cres:

ff

ff cres

p *Ped:*

pp

cres: *p*

ff

ff *Ped:*

Ped: *f* *Ped:*

Ped:

f *f* *rf* *rf* *Ped:*

ff Ped: *ff Ped:* *ff Ped:*

ff Ped: *Ped:*

rf

The musical score on page 10 consists of eight systems of grand staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Pedal points are indicated by 'Ped:' and asterisks (*). Dynamic markings include *ff* (fortissimo), *p* (piano), and *ff piu mosso*. The key signature is D major, indicated by two sharps (F# and C#) at the beginning of each system. The score concludes with a double bar line and repeat dots at the end of the eighth system.

(11)

I

FAIR AS A BRIDE ,
Opening Chorus of Tyrolese Peasants .
Sung in the
Historical Opera
OF
HOFER ,
The Tell of the Tyrol
Theatre Royal , Drury Lane .
The Poetry by I.R. PLANCHÉ ,
Composed by
ROSSINI .
Arranged & Adapted for the English Stage .
BY
HENRY R. BISHOP .

Ent. Sta. Hall .

London, Published by Goulding & Dalmaine, 20, Soho Square .

Pr.

$\text{♩} = 104.$

ANDANTE

GRAZIOSO.

pp

loco

ff

2

(12)

Piano accompaniment for the first system of the song. It consists of four staves of music. The first two staves are for the right and left hands of the piano, featuring complex chordal textures and melodic lines. The third staff is for the Violone, which provides a harmonic support with a dotted rhythm. The fourth staff is for the Bassoon, which plays a melodic line. Dynamics include *sf*, *p*, *pp*, *ff*, and *dot.*

SOPRANO 1.

Fair as a bride the morn is wa - - king Sheeted with gold..... the

SOPRANO 2.

Fair as a bride the morn is wa - - king Sheeted with gold the

TENORI.

Fair as a bride the morn is wa - - king Sheeted with gold the

BASSO.

Fair as a bride the morn is wa - - king Sheeted with gold the

Piano accompaniment for the second system of the song. It consists of two staves of music. The first staff is for the right hand of the piano, featuring a melodic line with a *pva* (pizzicato) marking. The second staff is for the left hand of the piano, providing a harmonic support. Dynamics include *p*.

Fair as a bride (HOFER.)

Gla - - cier glows Deep in the vale sweet music making, Re -

Gla - - cier glows Deep in the vale sweet mu - sic making, Re -

Gla - - cier glows Deep in the vale sweet mu - sic making, Re -

Gla - - cier glows Re -

joi - cing the bright ri - ver flows. Deep in the vale sweet mu - sic making, Re - joi - cing the

- joi - cing the bright ri - ver flows. Deep in the vale sweet mu - sic making, Re - joi - cing the

- joi - cing the bright ri - ver flows. Deep in the vale sweet mu - sic making, Re - joi - cing the

joi - cing the bright ri - ver flows Deep in the vale sweet mu - sic making, Re - joi - cing the

bright ri - ver flows. Sor - row for - get - ting,

bright ri - ver flows. Sor - row for - get - ting,

bright ri - ver flows. Sor - row for - get - ting,

bright ri - ver flows. Sor - row for - get - ting,

Fair as a bride (HOFER.)

La bor for sa king Snatch we to day

La bor for sa king Snatch we to day

La bor for sa king Snatch we to day

La bor for sa king

Joy and re pose Fair as a

Joy and re pose Fair as a

Joy and re pose Fair as a

Snatch we to day Joy and re pose Fair as a

bride the morn is wa king, Sheeted with gold the gla cier

bride the morn is wa king, Sheeted with gold the gla cier

bride the morn is wa king, Sheeted with gold the gla cier

bride the morn is wa king, Sheeted with gold the gla cier

cresc. *loca*

glows *p* Sor-row for-get-ting, La-bor for-sa-king *f* Snatch we to

glows *p* Sor-row for-get-ting, La-bor for-sa-king *f* Snatch we to

glows *p* Sor-row for-get-ting, La-bor for-sa-king *f* Snatch we to

glows *p* Sor-row for-get-ting, La-bor for-sa-king *f* Snatch we to

p

day Joy and re- pose Sor-row for-get-ting, La-bor for-

day Joy and re- pose Sor-row for-get-ting, La-bor for-

day Joy and re- pose Sor-row for-get-ting, La-bor for-

day Joy and re- pose Sor-row for-get-ting, La-bor for-

p

- sa- king, *f* Snatch we to day Joy and re- pose *p* Snatch we to

- sa- king, *f* Snatch we to day Joy and re- pose *p* Snatch we to

- sa- king, *f* Snatch we to day Joy and re- pose *p* Snatch we to

- sa- king, *f* Snatch we to day Joy and re- pose *p* Snatch we to

f *p* *dol.*

Fair as a bride (HOFER.)

day Joy re - pose Snatch we to day

day Joy and re - pose Snatch we to day

day Joy and re - pose Snatch we to day

day Joy and re - pose Snatch we to day

gva

Joy and re - pose

Joy and re - pose

Joy and re - pose

Joy and re - pose

Joy and re - pose

loco *gva* *rall?* *pp*

(17)

I

THE STREAM IS SOFTLY FLOWING,
Quartetto,

Sung by
Miss Stephens, Madame Vestris,

Mr. H. Phillips AND Mr. Sinclair,

in the Historical Opera of

THE POETRY BY

HOFER,

J. R. PLANCHÉ,

THE TELL OF THE TYROL,

at the
Theatre Royal, Drury Lane.

Composed by

ROSSINI, Arranged & Adapted for the English Stage, by H. R. BISHOP.

Ent. Sta. Hall.

London, Published by Goulding & Dalmaine, 20, Soho Square.

Pr.

WALTER.

Andantino.

Harp:

The stream is soft - ly

flow - ing, The breeze is gent - ly blow - - - ing; In my bark lightly

la - - den, There is room... sweet for thee. There is room sweet for thee.

The musical score is written for voice and harp. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino' and the time signature is 6/8. The first line of music is for the voice, with the lyrics 'The stream is soft - ly'. The harp accompaniment is shown in the second system, with dynamics like 'f' (forte) and 'p' (piano). The third system continues the voice melody with lyrics 'flow - ing, The breeze is gent - ly blow - - - ing; In my bark lightly'. The fourth system shows the harp accompaniment with dynamics 'f', 'p', 'pp', and 'p'. The fifth system continues the voice melody with lyrics 'la - - den, There is room... sweet for thee. There is room sweet for thee.' The harp accompaniment continues in the sixth system.

There is room sweet for thee. E'en now the shore 'tis leav - - - ing The

Sil - - ver wa - - ters cleav - - ing; Then haste, a board, gentle Maid - en; haste a -

board, haste a board, Love, to me. Haste a board, Love, to

me. Haste a board, Love, to me! They cast aside their

sad - - - ness They can sing strains of glad - - ness. When their wrongs should to

Flauto

HOFFER. (aside.)

mf

f

ff

p

pp

8

(19)

3

mad - ness Goad each pa - - - - - triot soul! Thus their chains tame - ly

wear - ing! Their yoke shameful - ly bear - ing! While Li - - - - - berty des -

- pair - - ing; Weep - eth, weepeth her lost Ty - rol! Come, fair - er than the

WALTER.

colla voce *a tempo*

BERTHA. Ah! Maid - en too be - lieving, Trust not the wave de -

JOSEPHINE. Ah! Maid - en too be - lieving, Trust not the wave de -

WALTER. morning, My lone - ly deck a - - - - - dorn - - - - -

HOFER. Thus their chains tame - ly wear - - - - -

-ceiv - ing! Though gently now 'tis heaving, A storm may brooding

-ceiv - ing! Though gently now 'tis heaving, A storm may brooding

-ing, If the world Love thou fear - est Where so safe can'st thou

-ing, their yoke shamefully bear - - - -

pp

be! A storm may brooding be! A storm may brooding

be! A storm may brooding be! A storm may brooding

be? Where so safe can'st thou be? Where so safe can'st thou

-ing While Li - ber - ty despair - - - ing Weep - - eth her lost Ty -

p

be! And of Love fair-er seem - - - ing,

be! And of Love fair-er seem - - - ing,

be? No eye can there sur - - - vey us, No

- rol! While Li - - ber-ty

f *p*

But with more perils teem - - ing,

But with more perils teem - - ing, *animato.*

bab - - - bling tongue..... be - - tray..... us, Then haste aboard my

des - - - pair - - - ing, While Li - - ber-ty des -

The stream is (Quartett) HOFER.

Be-ware, or from thy dream-ing A-wake, too late to

Be-ware, or from thy dream-ing A-wake, too late to

dear-est haste a-board haste aboard, Love, to

pair-ing Weep-eth her lost Ty-

flee! A-wake, too late to flee! A-

flee! A-wake, too late to flee! A-

me. Haste a-board, Love, to me!

rol! While Li-ber-ty des-pair-ing Weep-

(23)

7

_wake too late to flee! A_wake too late to
 _wake too late to flee! A_wake too late to
 Haste a_board Love to me! Haste a_board, Love, to
 _eth her lost Ty - - rol! her lost Ty-
 flee! A_wake, too late to flee!
 flee! A_wake, too late to flee!
 me! Haste a_board, Love, to me!
 - rol! her Ty_rol!
 Fine
 a tempo

The stream is (Quartett.) HOFER.

(24)

FROM THE HILLS TO THE VALLEY,
Quintetto & Chorus,
in the Grand Historical Opera of
HOFFER, THE TELL OF THE TYROL,
Composed by
ROSSINI, adapted for the English Stage by HENRY R. BISHOP.

(24.)

Andantino.

(3^d Horn.) (4th Horn.) (3^d Horn.) (4th Horn.)

mf *pp* *f* *pp*

Corni (at distance)
behind the Scenes.

(1st Horn.) (2^d Horn.) (3^d Horn.)

mf *pp* *mf*

Allegretto.

(4th Horn.) (1st & 2^d)

pp *f*

All^o Vivace. ♩ = 152.

(3^d & 4th) Orchestra.

f *p*

p

f *p*

From the Hills. (Hofer)

Therese & Maria col. Soprani.
Alto e Tenore.
Basso.

From the hills - - - to the val - - -

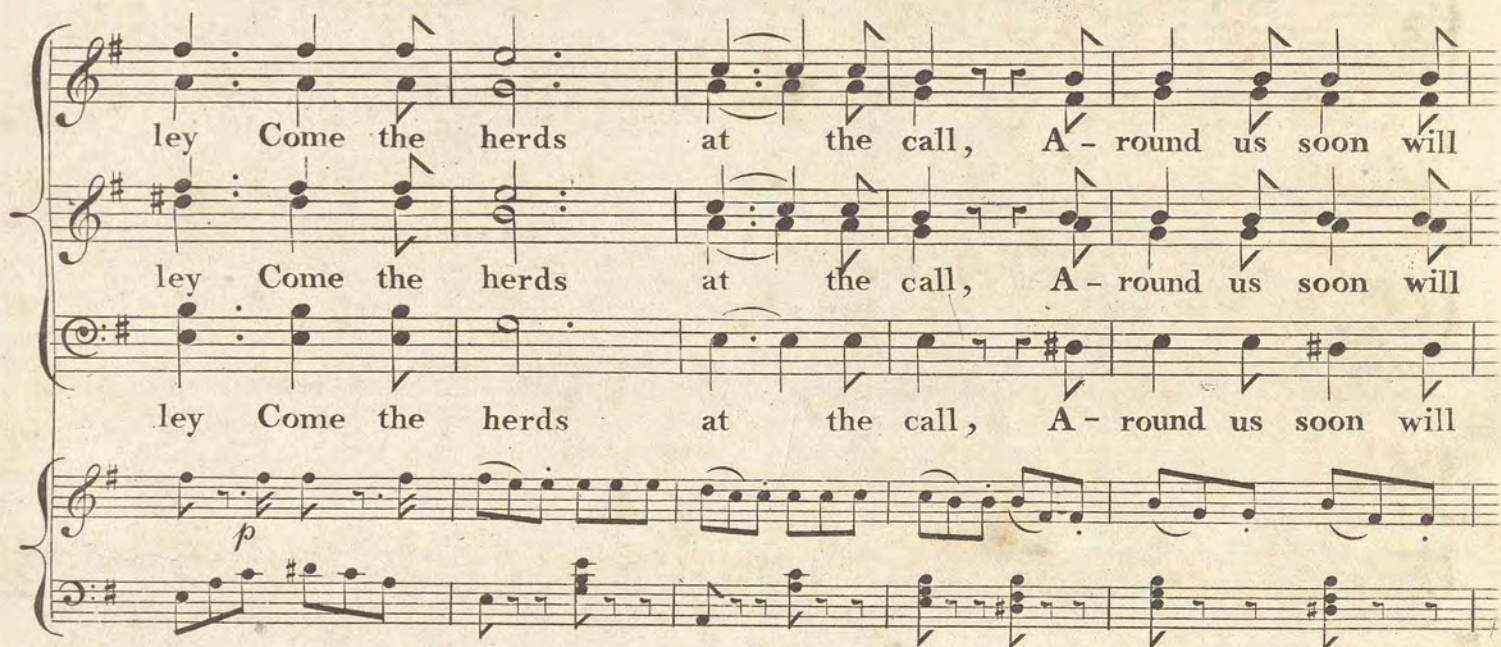
PIANO - FORTE.



ley Come the herds at the call, A - round us soon will

ley Come the herds at the call, A - round us soon will

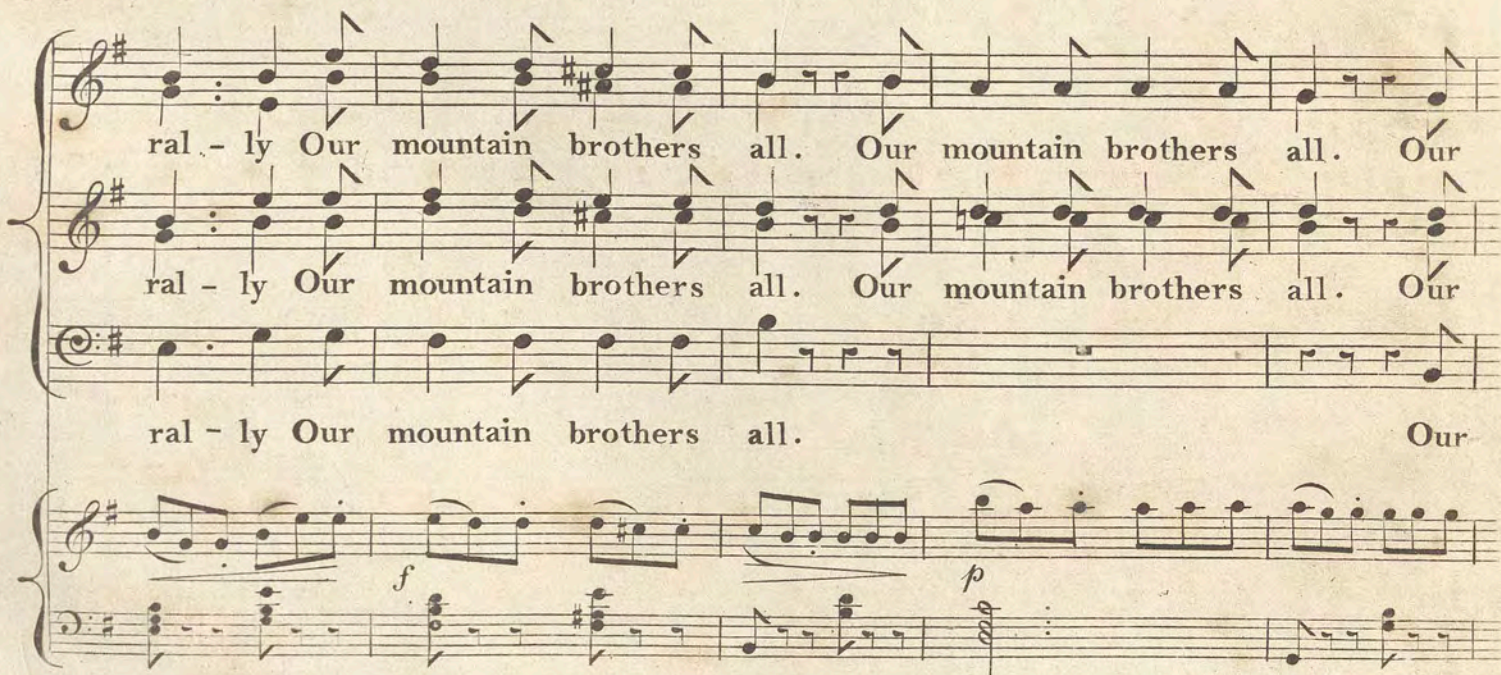
ley Come the herds at the call, A - round us soon will



ral - ly Our mountain brothers all. Our mountain brothers all. Our

ral - ly Our mountain brothers all. Our mountain brothers all. Our

ral - ly Our mountain brothers all. Our



mountain brothers all. To the Bri - - - dal re -

mountain brothers all. To the Bri - - - dal re -

mountain brothers all. To the Bri - - - dal re -

pair - - - ing - Their fes - - - tal ha - - - bits wearing Our

pair - - - ing - Their fes - - - tal ha - - - bits wearing Our

pair - - - ing - Their fes - - - tal ha - - - bits wearing Our

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

sim - ple plea - sure sha - ring, Till en - vious night shall fall!

[illegible]

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

Rose of the Pas - - - seyn - - - thal! She comes, she comes she

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

comes - - - The Rose of the Pas - - - seyn - - - thal!

From the hills (Hofer)

Shout on! the wreck of Freedom

hail - ing! Go drown in loud re - vels her

wailing. And dance like wil - ling slaves the

while, To the clank of your fet - - - ters

From the hills (Hofer)

[illegible]

From the hills (Hofer)

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked *pp*. The piano part features a rapid, ascending and descending scale-like pattern in the right hand, while the left hand provides a steady accompaniment. The voice enters with the lyrics "Shout on! the wreck of Freedom" in a strong, declamatory style. The piano then plays a series of chords and arpeggios, marked *ff* and *pp*, accompanying the voice. The lyrics continue: "hail - ing! Go drown in loud re-vels her wailing. And dance like wil - ling slaves the while, To the clank of your fet - - - ters". The piano part continues with a series of chords and arpeggios, marked *ff* and *pp*, accompanying the voice. The score concludes with the words "From the hills (Hofer)".

34.) $\text{♩} = 69.$ Hofer.

MAESTOSO. Shout on! the wreck of Freedom

Piano *ff* *pp*

Forte

hail - ing! Go drown in loud re-vels her

wailing. And dance like wil - ling slaves the

while, To the clank of your fet - - - ters

From the hills (Hofer)

(30)

Dolce.

Bertha. A Sisters joy their hearts par -

Dolce.

Josephine. A Sisters joy their hearts par -

Hofer. vile!

dolce

PIANO
FORTE.

ta - - - king, Their nup - tial song the e - - - choes

ta - - - king, Their nup - tial song the e - - - choes

wa - - - king kind - ly they the rap - - - ture

wa - - - king let us pay the tri - - - bute

view Of the young the fond and the

due To the young the fond and the

From the hills (Hofer)

Bertha.

true.

Josephine.

true.

Walter &
Gottlieb.Hofer &
Albert.Therese &
Maria col
Soprani.

Alto.

Werner col
Tenore.

Basso.

PIANO
FORTE.

O let us pay the tri - - - bute

8^{va} loco

due

To the young the fair, and the

due

To the young the fair, and the

due

To the young the fair, and the

due

To the young the fair, and the

due

To the young the fair, and the

due

To the young the fair, and the

From the hills (Hofer)

(32)

Sotto voce

How kind - ly they the rap - - - - ture

Sotto voce

O let us pay the tri - - - - bute

Solo Walter

true - - - - O hear them pay the tri - - - - bute

O hear them pay the tri - - - - bute

true - - - -

true - - - -

true - - - -

true - - - -

true - - - -

p

view To the young the fond and the

due To the young the fair and the

due To the young the fair and the

due To the young the fair and the

due To the young the fair and the

From the hills (Hofer)

[illegible]

musical score with lyrics: true, To the young and the, To the fair, to the young, Of the fond, fair, to the fair and the true, To the young and the, To the young and the, To the young and the

Solo Walter.

Gries

Walter & Gottlieb.

f, *ff*, *p*, *sfz*

Dolce.

fond and the true

fair and the true

fair and the true

fair and the true To the young

fair to the fair and the true

fair to the fair and the true

fair to the fair and the true

fair to the fair and the true

fair to the fair and the true

of the fond

To the young and the fair, To the fair and the

fair and the

To the fair and the

Gres

Gres

f

From the hills (Hofer)

From the hills (Hofer)

Allegro. (44) $\text{♩} = 88$
ff (Corni.)

Bertha & Therese. *ff*
Though in our land the stran - - ger e - - ven

Josephine & Maria. *ff*
Though in our land the stran - - ger e - - ven

Walter, Gottlieb & Werner. *ff*
Though in our land the stran - - ger e - - ven

Hofer & Albert. *ff*
Though in our land the stran - - ger e - - ven

Soprani. *ff*
Though in our land the stran - - ger e - - ven

Alto. *ff*
Though in our land the stran - - ger e - - ven

Tenore. *ff*
Though in our land the stran - - ger e - - ven

Basso. *ff*
Though in our land the stran - - ger e - - ven

PIANO - FORTE.
From the hills (Hofer)

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

mirth deems a crime - - - In de-spite of the danger to day we'll be

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

gay And with shout and with song thro' the vallies we'll stray As in hap-pi-er

[illegible]

and with shout and with
and with shout and with
and with shout and with song thro' the val-lies we'll
and with shout and with song thro' the val-lies we'll stray, and with shout and with
and with shout and with song thro' the val-lies we'll
and with shout and with song thro' the val-lies we'll
and with shout and with song thro' the val-lies we'll stray, and with shout and with
song thro' the val-lies we'll stray yes we'll stray and with shout - - -
song thro' the val-lies we'll stray yes we'll stray and with shout - - -
stray thro' the val-lies we'll stray yes we'll stray and with shout - - - and with
song thro' the val-lies we'll stray yes we'll stray as in hap - pi - er time when our
song thro' the val-lies we'll stray yes we'll stray as in hap - pi - er time when our
stray thro' the val-lies we'll stray yes we'll stray and with shout - - -
stray thro' the val-lies we'll stray yes we'll stray and with shout - - -
song thro' the val-lies we'll stray yes we'll stray as in hap - pi - er time when our
cen do f

From the hills (Hofer)

and with song - - - and with shout - - - and with song as in
and with song - - - and with shout - - - and with song as in
song - - - yes with shout - - - and with song - - - as in
coun-try was free as in hap - pi - er time when our coun-try was free as in
coun-try was free as in hap - pi - er time when our coun-try was free as in
and with shout - - - and with shout - - - and with song as in
and with shout - - - and with shout - - - and with song as in
coun-try was free as in hap - pi - er time when our coun-try was free as in
hap - pi - er time when our country was free! Though in our land the
hap - pi - er time when our country was free! Though in our land the
hap - pi - er time when our country was free! Though in our land the
hap - pi - er time when our country was free! Though in our land the
hap - pi - er time when our country was free! Though in our land the
hap - pi - er time when our country was free! Though in our land the
hap - pi - er time when our country was free! Though in our land the
hap - pi - er time when our country was free! Though in our land the
Cres ff

From the hills (Hofer)

stran - - ger e - ven mirth e - ven mirth deems a crime - - -

stran - - ger e - ven mirth e - ven mirth deems a crime - - -

stran - - ger e - ven mirth e - ven mirth deems a crime - - -

stran - - ger e - ven mirth e - ven mirth deems a crime - - -

stran - - ger e - ven mirth e - ven mirth deems a crime - - -

stran - - ger e - ven mirth e - ven mirth deems a crime - - -

stran - - ger e - ven mirth e - ven mirth deems a crime - - -

stran - - ger e - ven mirth e - ven mirth deems a crime - - -

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

thro' the val - lies we'll stray as in hap - pi - er time when our

From the hills (Hofer)

[illegible][illegible]

From the hills (Hofer)

and with shout and with song thro' the val-lies we'll
and with shout and with song thro' the val-lies we'll
shout and with song thro' the val-lies we'll stray thro' the val-lies we'll
val-lies we'll stray, and with shout and with song and with shout and with
and with shout and with song and with shout and with
shout and with song thro' the val-lies we'll stray thro' the val-lies we'll
shout and with song thro' the val-lies we'll stray thro' the val-lies we'll
val-lies we'll stray, and with shout and with song and with shout and with
Cres - cen - do
stray yes we'll stray and with shout - - - and with
stray yes we'll stray and with shout - - - and with
stray yes we'll stray and with shout - - - and with shout - - -
song yes we'll stray as in hap - pi - er time when our coun - try was
song yes we'll stray as in hap - pi - er time when our coun - try was
stray yes we'll stray and with shout - - - and with
stray yes we'll stray and with shout - - - and with
song yes we'll stray as in hap - pi - er time when our coun - try was

From the hills. (Hofer)

23

ger

son

From the hills (Hofer)

[illegible][illegible]

From the hills. (Hofer)

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

time, when our coun-try was free as a-gain she may be - - - when our

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

coun - - - try was free as - - a - gain she may

From the hills. (Hofer)

BEAUTIFUL WAR.

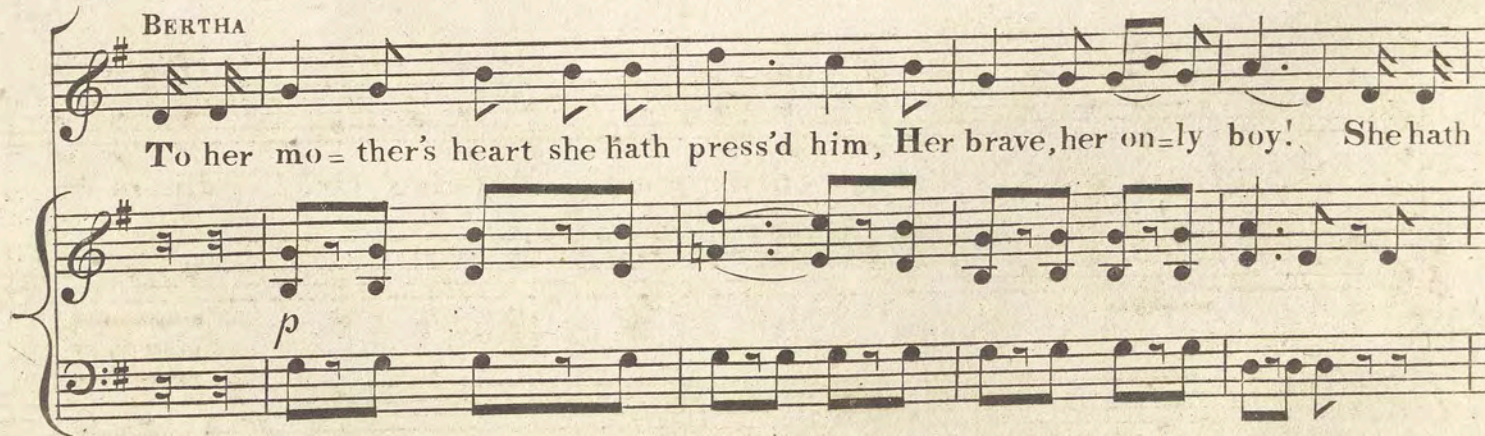
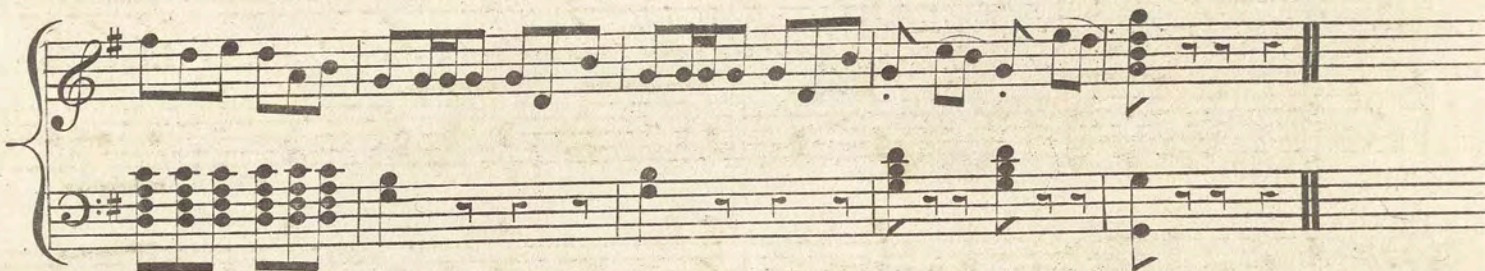
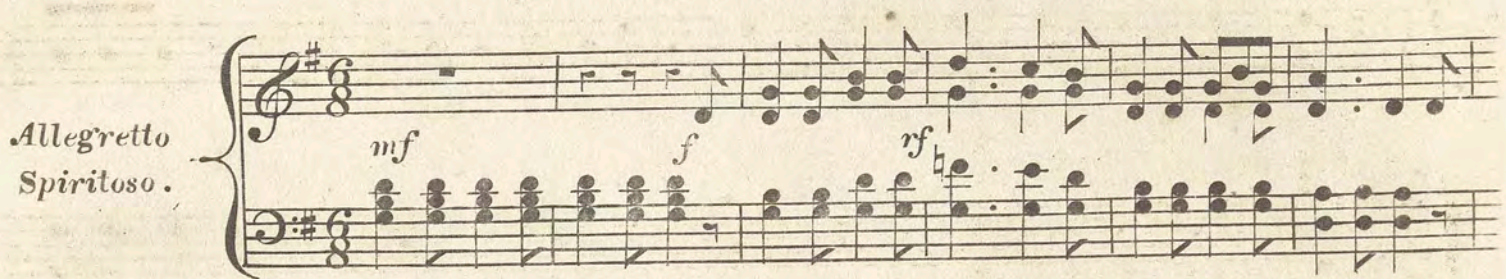
SUNG BY

MISS STEPHENS.

ADAPTED and ARRANGED

BY HENRY R. BISHOP.

*Allegretto
Spiritoso.*



smil'd, and kiss'd, and bless'd him With a mo=ther's pride and joy! Li ra la

la, Li ra la la, Hark! the live=ly Bu=gle rings! Li ra la

la, Li ra la la, To the ranks the Sol=dier springs Li ra la

la, Li ra la la, Gaze on the line glit=tering far! Li ra la

Piu lento

Colla voce

Rall.^o *ff a tempo 1^{mo}*

la! Li ra la la! Beautiful war! — Beautiful war!

un poco

A = gain they flock to greet them, With shout and lau-rel bough! But

p

piu lento

where is she should meet them With ten = fold transport now?

piu lento *mf* *f* *p Corni*

Beautiful war. (HOFER)

(53)

4

While o = thers clasp a lover A

Rall? *Piu lento* *Rall?* And the
Fa = ther - Hus = band, - view - Her hands her pale face co = ver, And the

Colla voce

bit = ter *ff* *Tempo 1^{mo}*
bit = ter drops start through! Li ra la la! Li ra la la! Go, and

Tempo 1^{mo}

Piu lento *Rall?*
boast of bat = tles won! Li ra la la! Li ra la la! Ye, who

mf *Piu lento* *Colla voce*

Beautiful war. (HOFER)

Molto espres: *Tempo 1^{mo}*

ne-ver lost a son! Wildly her cry e=choes a= far, Terrible

war! Terrible war! Wildly her cry e=choes a= far! Terrible

war! Terrible war! Terrible war! ... Terrible

war!

(55)
RECITATIVO and DUETTO.

sung by

MR. SINCLAIR and MR. H. PHILLIPS.

Rossini

(63.)

RECIT.

WALTER.

Call her my bride!

and leave her at the

MODERATO.

Allegro

pp

(64.)

DUETTO.

HOFER.

$\text{♩} = 126.$

Is it so?

ALLO MOD to

Call her my Bride. (HOFER.)

Ty - ro - le - an thou; And shrink'st thou from the tri - - - al?

WALTER. HOFER. WALTER.

No! no! no! Then why dost thou pause? To

leave her in her bridal bow'r My hearts a dor'd at such an

hour! Let thine own Let thine own de_clare thee the

HOFER.

cause! Sharp is the pang - but yet, be_think thee,

Call her my Bride. (HOFER.)

(57)

3

Wal - - - - ter, Ty - rol hath her suf - fer - ings too! Ty - rol hath her suf - fer - ings

pp

WALTER. HOFER.

too! That..... but adds to my woe! To thy woe!

ff p ff p

wherefore then dost thou fal - - - ter? De - cide and

ff p ff p

WALTER. HOFER.

end it! What should I do? What should I do? Tri - - umph at

p cres cen

once Tri - - umph at once O'er thy - self and o'er the

do sf sf sf sf

Call her my Bride. (HOFER.)

4

(58)

WALTER: *dol. ed. espress.*

focs! my Friend! Ah! for e - - ver my

p *sotto voce.*

stringendo un poco.

OR

love perchance we se - - ver!

love perchance we se - - ver! Yet my shame would but a -

- base thee! Land of my

sotto voce

How the strug- gle rends his soul!

Fa - - - ther's! Thy Son shall ne'er dis - grace thee!

But the field is thine, Ty - rol! From the night of Bondage

Call her my Bride. (HOFER.)

OR

End life and love so

End life and love so thou art

waking, Soon shall glo-ry o'er thee breaking, Her bright march again be making, From the Dan-ube to the

free! Land of my Fa- - - thers! Thy

sea! How the struggle rends his soul! But the field is thine, Ty-

Son shall ne'er dis - - grace thee!

rol! From the night of Bon - dage

OR

End life and love so

End life and love so

waking, Soon shall glo - ry o'er thee breaking, Her bright march a - gain be

Call her my Bride. (HOFER.)

..... thou art free! so thou art
making, From the Danube to the sea! From the night of Bondage waking, Soon shall glo-ry o'er thee

cres cen do or
free! so thou art free! End life and
breaking, Soon shall glory o'er thee breaking, Her bright march again be making, From the Danube to the

love so thou art free! (to WALTER.)
Our
making, From the Danube to the sea!
pp cres mf
WALTER.

(69)
foes can be crush'd at a blow! Be re-solv'd and we are free! Of their
ff

Call her my Bride. (HOFER.)

(61) HOFER.

7

pow'r the strength dost thou know? Naught so weak as lawless do-

ff *p* *p*

WALTER.

- min - ion! What 'gainst the legions band-ed there Have

HOFER.

we to op-pose? Our des-pair! The jus - - - tice of our

f

cause, And Eu - - - rope's proud o-pin - ion!

pp *cres* *mf*

WALTER. *espress:*

HOFER.

Thou hast al - - so a wife - I

ff *p* *p*

Call her my Bride. (HOFER.)

WALTER.

cherish! A Son, who thy ru - in must share!

HOFER.

I can not pause to ask - shall we pe - - - rish! I on - ly

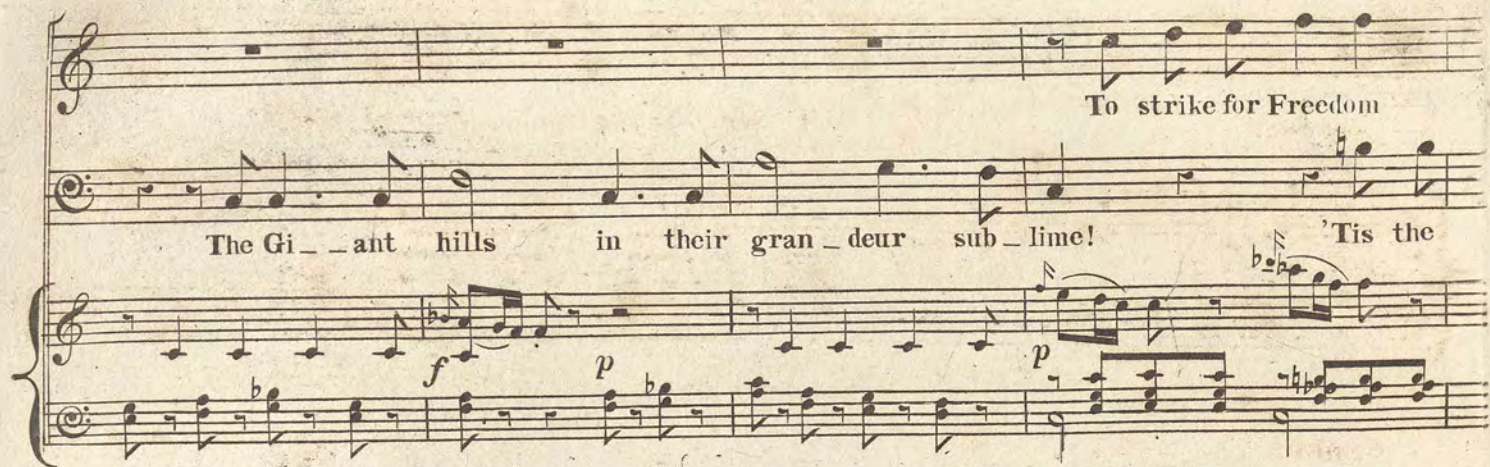
feel the chains we wear! I on - ly feel the chains we wear!

Where are our cas - tles?
yon - - der they tow'r

Call her my Bride. (HOFER.)

To strike for Freedom

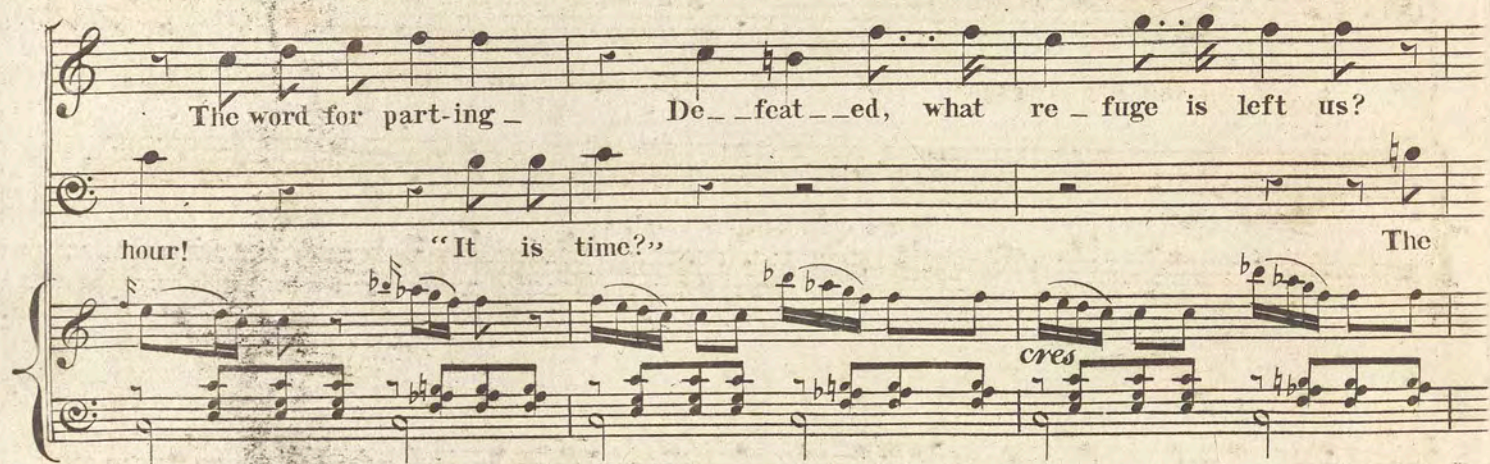
The Gi - ant hills in their gran - deur sub - lime! 'Tis the



The first system of the musical score. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The vocal line has lyrics: "To strike for Freedom", "The Gi - ant hills in their gran - deur sub - lime!", and "'Tis the". The piano part includes dynamic markings *f* and *p*.

The word for part-ing - De - feat - ed, what re - fuge is left us?

hour! "It is time?" The



The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "The word for part-ing - De - feat - ed, what re - fuge is left us?", "hour!", "It is time?", and "The". The piano part includes a *cres* (crescendo) marking.

And where our a - ven - ger! where our a - ven - ger?

Grave! (pointing to Heaven) There!



The third system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "And where our a - ven - ger! where our a - ven - ger?", "Grave!", "(pointing to Heaven)", and "There!". The piano part includes dynamic markings *sf* and *p*, and a tempo marking *Largo*.

(42.)
WALTER. dol. ed espress.

love perchance we

Ah! for e - ver my love perchance we se - ver!



The fourth system of the musical score. It includes a tempo change to *Tempo 12*. The vocal line has lyrics: "love perchance we", "Ah! for e - ver my love perchance we", and "se - ver!". The piano part includes dynamic markings *pp* and *12*.

Call her my Bride. (HOFER.)

Yet my shame.....would but a base thee!
(aside) sotto voce
How the struggle rends his

Land of my Fa - - - thers Thy Son shall ne'er dis
soul!..... But the field is thine Ty - rol!

OR
End life and love So
- grace thee! End life and love So

From the night of bondage wa king, Soon shall glory o'er thee breaking Her bright march a gain be

..... thou art free! Land of my
ma king, From the Danube to the sea! How the strug gle rends his soul!

Call her my Bride. (HOFER.)

Fa - - - thers! Thy Son - - - shall ne'er dis - grace thee!

But the field is thine Ty - rol!..... From the night of bon - dage

End life and love So thou art

waking, Soon shall glory o'er thee breaking Her bright march again be making From the Dan - ube to the

free!..... So thou art free!..... So

sea! From the night of bon - dage waking, Soon shall glory o'er thee breaking, Soon shall glory o'er thee

thou art free! End life and love So thou art

breaking Her bright march again be making Her bright march again be making From the Danube to the

Call her my Bride. (HOFER.)

free! Be it so! The sig - nal
sea!

pp *cres* *mf* *f* *sfz* *p*

RECIT:

gi - - ven, To hear is to o - bey - Thou hast my word a -
Remember!

ALL^o MOD^{to}

way! Farewell! fare well!

f *f* ALL^o MOD^{to} 4 Corni *p*

HOFER.

Aye! lis - ten mighty Heav'n! Hear their bu - gles, in - sul - ting -

Call her my Bride. (HOFER.)

(67)

13

O'er a land of bonds men ex - ul - ting — The death note of our

rights of our laws shall they blow? No! thine Ar - dour par -

ALL^o *WALTER.*

pp

- ta - king — From vain..... re - grets a - wa - - king! The bonds..... of Slav'ry

scorn - - ing, I burn for re - venge on the Foe! (going) (retaining him)

sotto voce

Let

cres *poco*

..... no im - pru - dence give them warn - ing; Our Ty - rants sleep an A - va - lanche be -

poco

Call her my Bride. (HOFFER.)

14

(68)

cres *f*

low — — Its thunder on — — ly Its thunder on — — ly Should he — — rald the

gva *loco* *gva* *loco* *gva*

f

blow! Should he — — rald the blow! Should he — — rald the

ff *sf* *f* *sf*

My Bertha! Must I go?

blow! Does he pause? Does he

con tutta forza *loco* *pp*

Yet when Freedom Commands me

shrink From the task? Does he pause?

ff

Call her my Bride. (HOFER.)

(48)

Un poco piu lento.

(69)

15

WALTER.

O love! thou know'st how my bo - - - som is

pp Un poco piu lento.

bleed - - ing O love! thou know'st how my bo - som is bleed - -

- ing But ho - - nor reigns su - preme in my soul ho - nor reigns su -

preme in my soul! Free - dom! or death! or death! Ty - rol! Ty -

sf *sf*

PIU MOTO e Vivace.

HOFER.

- rol! A way! a - - - way!

pp Piu moto e Vivace.

Call her my Bride. (HOFER.)

a vain de -- lay Sus - pi - cions may be breeding - Let pru - dence

guide Our woes shall end this day! Our woes shall end this

shall end this day!

day! A - - way! A - way! Our woes shall end this day! A - way! Our

shall end this day! Let prudence guide

woes shall end this day! A - way! A - - way! Let prudence guide Let prudence

Call her my Bride. (HOFER.)

Tempo 1^o (71)

17

p Let pru_dence guide! O Love! thou know'st how my
guide! Let pru_dence guide! *sotto voce*
p Tempo 1^o
bo som is bleed ing! O Love!..... thou know'st how my
Più animato un poco
bo - som is bleed - ing! But Ho - - nor reigns su_preme in my soul!
Più animato un poco
Ho - - nor reigns su_preme in his soul! Ho - - nor reigns su_
Più animato un poco
Ho - - nor reigns su_preme in my soul! Free - - dom or death!..... or
- preme in his soul! in his soul! Free - - dom or death!

Call her my Bride. (HOFER.)

PIÙ MOTO (72)

death! Tyrol! Ty-rol! Yes Ho_nor reigns in my soul! Yes ho_nor
or death Tyrol! Ty-rol! Yes Ho_nor reigns in his soul! Yes ho_nor

ff PIÙ MOTO

reigns in my soul! Free dom! or death! Ty-
reigns in his soul! Free dom! or death! Ty-

rol! Ty-rol! Yes ho_nor reigns in my soul! Yes ho_nor
rol! Ty-rol! Yes ho_nor reigns in his soul! Yes ho_nor

reigns in my soul! Free dom! or death! Ty-
reigns in his soul! Free dom! or death! Ty-

sf sf sf sf sf sf sf sf

Call her my Bride. (HOFER.)

Con tutta la forza.

rol! Ty...rol! Free - - - - - dom or death! Free - -

rol! Ty...rol! Free - - - - - dom or death! Free - -

ff Con tutta la forza.

- - - - - dom or death! Free - - - - - dom or death!

- - - - - dom or death! Free - - - - - dom or death!

hr

hr

Call her my Bride. (HOFER.)

PRINTED BY GOULDING &
SONS OF
LONDON

(74)

1

WHERE DOTH BEAUTY.

SUNG BY
MISS STEPHENS and MADAME VESTRIS.
ADAPTED and ARRANGED
BY HENRY R. BISHOP.

*Andantino
quasi
Allegretto.*

JOSEPHINE.

Where doth beauty shine the fairest? Where's the brightest

BERTHA.

Where doth beauty shine the fairest?
brightest man = hood's soul?

Where doth beauty (HOFFER)

Where's the brightest brightest man = = hood's soul?

Where doth

Where's the brightest

beauty shine the fairest?

man = hood's soul? Where where where where - - -

Where where where where - - -

f *pp*

pp dol

Where are na = = ture's charms the ra = rest! *p dol:*

In Ty = = rol!

dol

On her moun = = tains Free = = dom

dear Ty = rol! On her moun = tains Free = = dom flow = = ers,

flow'rs By her foun = tains Peace is found;

By her foun = tains Peace is found; On her moun = tains

Where doth beauty (HOFER)

(77)

By her foun = tains peace is found,
free = dom flow = ers,

Ev' ry spot with = in her bow = ers To her
Ev' ry spot with = in her bow = ers To her

cres:

f sons is ho = ly ground! - - - To her sons is ho = ly ground!
f sons is ho = ly ground! - - - To her sons is ho = ly ground!

p dol: *espres:* *p dol:* *espres:*

mf *p* *dim:* *pp* *pp*

Where doth beauty (HOFER)

dol: e sosten:

Ev' = ry bles = sing be up = = on thee, Thou be = lo = = ved

Ev' = ry bles = sing be up = = on thee, Thou be = lo = = ved

dol:

fa = = ther - land; *f* Death to him who would be

fa = = ther - land; *f* Death to him who would be = tray thee

cres: rf

= tray thee To a fo = reign yoke and band - - - - -

To a fo = reign yoke and band - - - - -

clar.

mf

dim:

Where doth beauty (HOFER)

pp

Ev' = ry bles = sing be up = on thee, Thou be = lo = ved

pp

Ev' = ry bles = sing be up = on thee, Thou be = lo = ved

pp

Piu moto

fa = = ther - land ; shine the fairest ?

fa = = ther - land ; Where doth beauty shine the fairest ?

pp piu moto un poco

cres:

Where's the brightest man = hood's soul ? Where are na = = ture's

man = hood's soul ? Where are na = = ture's

charms the ra = = rest In Ty = rol! In dear Ty = rol!

charms the ra = = rest In Ty = rol! In dear Ty = rol! In Ty =

smorz:

In Ty = rol! dear Ty = rol! dear Ty = rol! In Ty = rol dear Ty = rol! dear Ty =

rol! In Ty = rol! dear Ty = rol! In Ty = rol dear Ty = rol! dear Ty =

cres mf

Largo

= rol dear - - - dear - - - Ty = rol!

= rol dear - - - dear - - - Ty = rol!

ff

Where doth beauty (HOFER)

PRINTED BY GOULDING &
SONS
LONDON

GLORY TO OUR FATHER LAND,
Chorus of the Tyrolese

WITH SOLOS,

Sung in the Historical Opera

OF
HOFER,

H. R. PLANCHÉ.

The Tell of the Tyrol,

at the Theatre Royal, Drury Lane.

Composed by

ROSSINI, *Arranged & Adapted for the English Stage, by* **H. R. BISHOP.**

Pat. Sta. Hall.

Pr.

London, Published by Goulding & Dalmaine, 20, Soho Square.

Allegro $\text{♩} = 120$

ff

sf

fp

f

ff

fp

f

First system of piano introduction. Treble and bass staves. Treble staff has a melodic line with many beamed sixteenth notes. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics: *ff* (fortissimo).

Second system of piano introduction. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Dynamics: *f* (forte) and *ff* (fortissimo).

Third system of the score. It includes vocal staves for Soprani, Alto, Tenore, and Basso, and a piano introduction staff. The vocal parts have the lyrics: "Glo== ry to our Fa=ther land _ and a curse be ==". The piano introduction staff has a melodic line with many beamed sixteenth notes. Dynamics: *pp* (pianissimo).

Fourth system of the score. It includes vocal staves for Soprani, Alto, Tenore, and Basso, and a piano introduction staff. The vocal parts have the lyrics: "== tide its op = pres == sors! Glo == ry to our Fa = ther land _". The piano introduction staff has a melodic line with many beamed sixteenth notes. Dynamics: *Cres:* (crescendo).

(BERTHA)

and a curse be = = tide its op = pres = = sors! Ah my Fa = = =

and a curse be = = tide its op = pres = = sors!

and a curse be = = tide its op = pres = = sors!

and a curse be = = tide its op = pres = = sors!

and a curse be = = tide its op = pres = = sors!

f *ff*

JOSEPHINE

ther I trem = = = ble Fear be with the ag = gres = = sors.

CORO *f*

Yes, our wrongs may yet find re = = dres = = sors, chains become

Yes, our wrongs may yet find re = = dres = = sors, chains become

Yes, our wrongs may yet find re = = dres = = sors, chains become

Yes, our wrongs may yet find re = = dres = = sors, chains become

Glory to our Father-land (HOFER)

weap = = ons in each hand! Glo = = = ry

weap = = ons in each hand! Glo = = = ry

weap = = ons in each hand! Glo = = = ry

weap = = ons in each hand! Glo = = = ry

Glo = = ry

Glo = = ry

Glo = = ry

Glo = = ry

ff

f *sf*

Though simple mountain rangers, why fear the heartless

Though simple mountain rangers, why fear the heartless

Though simple mountain rangers, why fear the heartless

Though simple mountain rangers, why fear the heartless

f *f* *sf*

strangers? Ty-ran=ny now en=dan=g ers Each sa==cred right and

strangers? Ty-ran=ny now en=dan=g ers Each sa==cred right and

strangers? Ty-ran=ny now en=dan=g ers Each sa==cred right and

strangers? Ty-ran=ny now en=dan=g ers Each sa==cred right and

tie Ye who with hunters tri=fle Be=ware the hunters ri==fle!

tie Ye who with hunters tri=fle Be=ware the hunters ri==fle!

tie Ye who with hunters tri=fle Be=ware the hunters ri==fle!

tie Ye who with hunters tri=fle Be=ware the hunters ri==fle!

vain=ly ye hope to sti==fle our tram=pled na==tions cry! Though

vain=ly ye hope to sti==fle our tram=pled na==tions cry! Though

vain=ly ye hope to sti==fle our tram=pled na==tions cry! Though

vain=ly ye hope to sti==fle our tram=pled na==tions cry! Though

sim = ple moun-tain ran = gers, Why fear the heart = less stran = = gers? now

sim = ple moun-tain ran = gers, Why fear the heart = less stran = = gers? now

sim = ple moun-tain ran = gers, Why fear the heart = less stran = = gers? now

sim = ple moun-tain ran = gers, Why fear the heart = less stran = = gers? now

Ty = = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

Ty = = ran = ny en = dan = gers Each sa = cred right and tie; Ye, who with hunters

tri = fle Be = = ware the hunters ri = = fle! Vainly ye hope to sti = fle! Our

tri = fle Be = = ware the hunters ri = = fle! Vainly ye hope to sti = fle! Our

tri = fle Be = = ware the hunters ri = = fle! Vainly ye hope to sti = fle! Our

tri = fle Be = = ware the hunters ri = = fle! Vainly ye hope to sti = fle! Our

tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

tram = pled na = tion's cry! Though simple moun = tain ran = gers, Why fear the heartless

stran = gers? now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

stran = gers? now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

stran = gers? now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

stran = gers? now Ty = ran = ny en = dan = gers Each sa = cred right and tie! — Ye,

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to

who with hunters tri = = fle Be = ware the hunters ri = = fle ye Vain = ly hope to

sti = = fle Our tram = pled na tion's cry! - Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! - Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! - Ye, who with hun = ters

sti = = fle Our tram = pled na tion's cry! - Ye, who with hun = ters

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ters ri = = fle! Vainly ye hope to sti = = fle Our

tri = = = fle Be = ware the hun = ter ri = = fle! Vainly ye hope to sti = = fle Our

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

tram = pled na = tion's cry! Our tram = pled na = = tion's cry! Our tram = pled na = = tion's

cry! Our na-tion's cry - Our na = = = tion's cry! Ye, who with hunters

cry! Our na-tion's cry - Our na = = tion's cry! Ye, who with hunters

cry! Our na-tion's cry - Our na = = tion's cry! Ye, who with hunters

cry! Our na = tion's cry - Our na = = tion's cry! Ye, who with hunters

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

tri = = fle Be-ware the hun-ters ri = = fle, Vainly ye hope to sti = = fle Our

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's

trample na = tion's cry! Our tram-pled na = = tion's cry! Our tram-pled na = = tion's

10

cry Our na-tions cry - Our na = = = tion's cry! Our tram = pled

cry Our na-tions cry Our na = = tion's cry! Our tram = pled

cry Our na-tions cry Our na = = tion's cry! Our tram = pled

cry Our na-tions cry Our na = = tion's cry! Our tram = pled

tram = = = pled na = = = tion's cry! Our tram = pled tram = = = pled

tram = = = pled na = = = tion's cry! Our tram = pled tram = = = pled

tram = = = pled na = = = tion's cry! Our tram = pled tram = = = pled

na = = = tion's cry! Be = ware Be = ware Be = ware Be =

na = = = tion's cry! Be = ware Be = ware Be = ware Be =

na = = = tion's cry! Be = ware Be = ware Be = ware Be =

na = = = tion's cry! Be = ware Be = ware Be = ware Beware Be =

(92)

SOULS OF THE BRAVE !

FINALE TO THE FIRST ACT,

Sung in the Historical Opera of

THE POETRY BY

HOFER,

L.R. PLANCHÉ.

THE TELL OF THE TYROL,

at the Theatre Royal, Drury Lane.

COMPOSED BY

ROSSINI, Arranged & Adapted for the English Stage by H.R. BISHOP.

Ent. Sta. Ital.

f = 144.

London, Published by Goulding & Dalmaine, 20, Soho Square.

Pr.

Allegro
con
Spirito

p Sotto voce

Cres.

The piano introduction consists of four systems of music. The first system is marked 'p' and 'Sotto voce'. The tempo is 'Allegro con Spirito'. The key signature has one sharp (F#). The time signature is common time (C). The music features a melody in the right hand and a supporting bass line in the left hand, with various ornaments and dynamic markings.

THERESE
MARIA
col
SOPRANI

ALTO

WERNER
and
GOTTLIEB
col
TENORE

BASSO

PIANO
FORTE

CHORUS OF TYROLESE

f Souls of the brave! shades of the just —

f Souls of the brave! shades of the just —

f Souls of the brave! shades of the just —

f Souls of the brave! shades of the just —

ff

The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'Souls of the brave! shades of the just —'. The piano accompaniment is marked 'ff' and features a rhythmic pattern of eighth and sixteenth notes. The key signature has one sharp (F#). The time signature is common time (C).

Souls of the brave. (HOFER)

Guide their frail bark! - from foes de = = = fend them!

Guide their frail bark! - from foes de = = = fend them!

Guide their frail bark! - from foes de = = = fend them!

Guide their frail bark! - from foes de = = = fend them!

Heav'n and you a = = lone you a = = lone can be = friend them! on you we

Heav'n and you a = = lone you a = = lone can be = friend them! on you we

Heav'n and you a = = lone you a = = lone can be = friend them! on you we

Heav'n and you a = = lone you a = = lone can be = friend them! on you we

call; In you we trust! Heav'n and you a = = lone can be =

call; In you we trust! Heav'n and you a = = lone can be =

call; In you we trust! Heav'n and you a = = lone can be =

call; In you we trust! Heav'n and you a = = lone can be =

Souls of the brave. (HOFER)

friend them! On you we call; In you we

friend them! On you we call; In you we

friend them! On you we call; In you we

rf *ff*

(Re-enter DONNER and STETTEN with Soldiery) (DONNER)

trust. Arrest the slave!

trust.

trust.

trust.

pp

peace = meal hew him!

Arrest the slave! peace = meal

Arrest the slave! peace = meal

Arrest the slave! peace = meal

Souls of the brave. (HOFFER)

He plies he plies the oar! Pur =

hew him He plies he plies the oar!

hew him He plies he plies the oar!

hew him He plies he plies the oar!

= sue him! pur = sue him!

pur = sue him! pur = sue him!

pur = sue him! pur = sue him!

pur = sue him! pur = sue him!

ff Souls of the brave! shades of the just - Guide their frail

ff Souls of the brave! shades of the just - Guide their frail

ff Souls of the brave! shades of the just - Guide their frail

ff Souls of the brave! shades of the just - Guide their frail

ff Souls of the brave. (HOFER)

bark! from foes de = = = fend them! Heav'n and you a = = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = = lone you a =

bark! from foes de = = = fend them! Heav'n and you a = = lone you a =

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

= lone can be-friend them! On you we call! in you we

trust Heav'n and you a = = lone can be = friend them!

trust Heav'n and you a = = lone can be = friend them!

trust Heav'n and you a = = lone can be = friend them!

trust Heav'n and you a = = lone can be = friend them!

on you we call; in you we trust.

on you we call; in you we trust.

on you we call; in you we trust.

on you we call; in you we trust.

BERTHA

The dan = ger's past!

JOSEPHINE

The dan = ger's past!

DONNER

By friends be = friend = ed

GOTTLIEB

The dan = ger's past!

HASPINGER

The dan = ger's past!

Soprani

Tenori

Bassi

CORO

The foaming

The foaming

The foaming

PIANO

FORTE

ff

(98)

(BERTHA)

(JOSEPHINE)

The hand of

The hand of

(GOTTLIEB)

(HASPINGER)

The hand of

The hand of

falls he has safe-ly des-cen- = ded!

falls he has safe-ly des-cen- = ded!

falls he has safe-ly des-cen- = ded!

Heav'n their bark di- = rec- = ted

The hand of Heav'n their bark di-

Heav'n their bark di- = rec- = ted

The hand of Heav'n their bark di-

Heav'n their bark di- = rec- = ted

Heav'n their bark di- = rec- = ted

The hand of Heav'n their bark di-

Souls of the brave. (HOFFER)

rected!

rected! (DONNER)

The wretch his escape has ef=fec=ted! But tremble! Revenge shall be

rected!

ff

A land in=sul=ted Ruth=less stran=ger may wa=ken the vengeance di=

= mine (HASPINGER)

A land in=sul=ted Ruth=less stran=ger may wa=ken the vengeance di=

sfz *p* *sfz* *p*

Souls of the brave. (HOFER)

vine *pp*

Dar = ker round us gathers the dan = ger dar = ker round us gathers the
Dar = ker round us gathers the dan = ger dar = ker round us gathers the
Dar = ker round us gathers the dan = ger dar = ker round us gathers the
Dar = ker round us gathers the dan = ger dar = ker round us gathers the

Stay them!

dan = ger A = void the storm! a = way a = way
dan = ger A = void the storm! a = way a = way
dan = ger A = void the storm! a = way a = way
dan = ger A = void the storm! a = way a = way

ff

Souls of the brave. (HOFER)

10

(101)

This is rank insurrec-tion! To yonder dog! who hath dar'd yield pro =

ff

Piu lento

te c = tion Name th of fen = der ere to morrow he

ff

Piu lento

(148.) *Sotto voce* (148.)

BERTHA Betray him not or be branded fore = ver!

JOSEPHINE Betray him not or be branded fore = ver!

GOTTLIEB

DONNER dies *f* Reveal his

HASPINGER

CORO of SOLDIERS

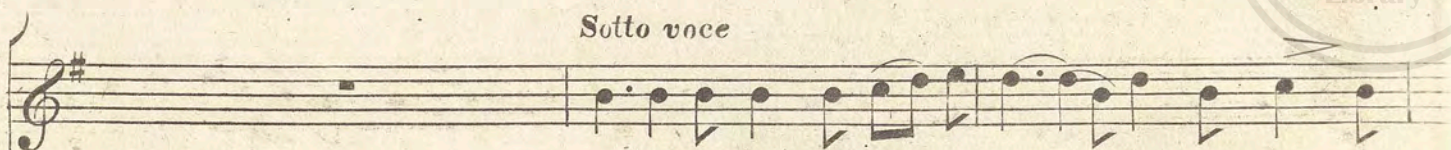
CORO of TYROLESE

$\text{♩} = 56$

Andantino

Souls of the brave. HOFER

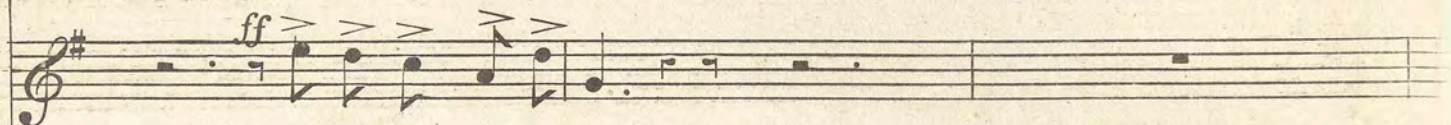
Sotto voce



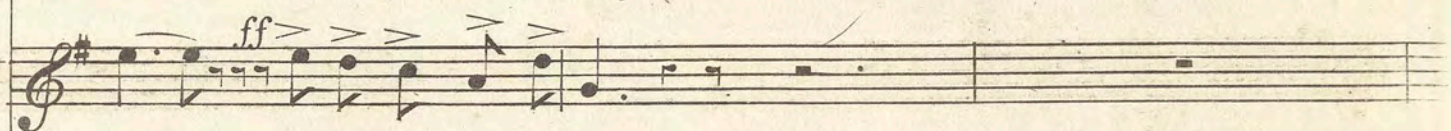
Spirits of light! to you ap-peal = = ing a = = gain we



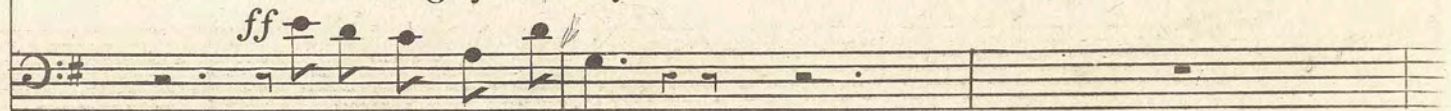
Spirits of light! to you ap-peal = = ing a = = gain we



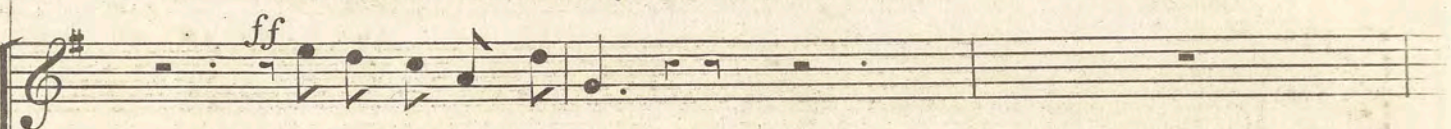
We will die ere be-tray!



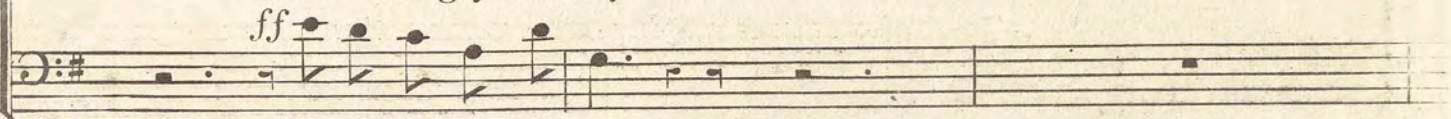
name! Yes I charge you o = bey!



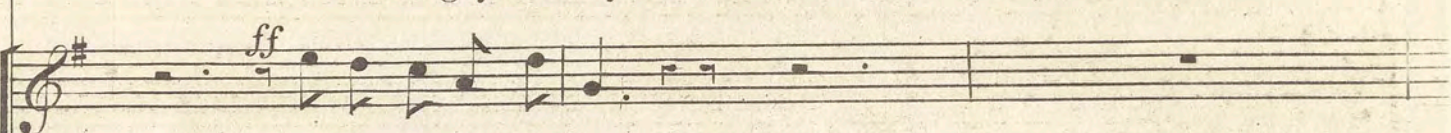
We will die ere be-tray!



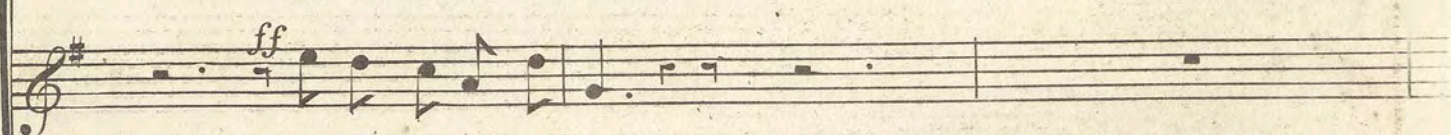
Yes we charge you o = bey!



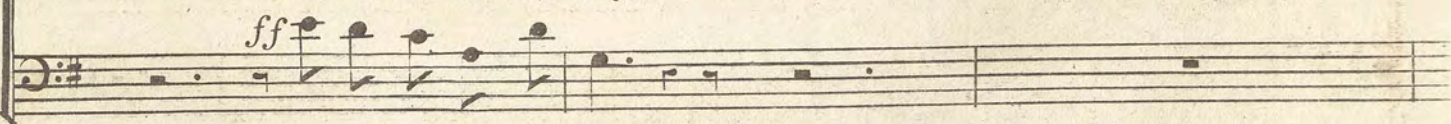
Yes we charge you o = bey!



We will die ere be-tray!



We will die ere be-tray!



We will die ere be-tray!

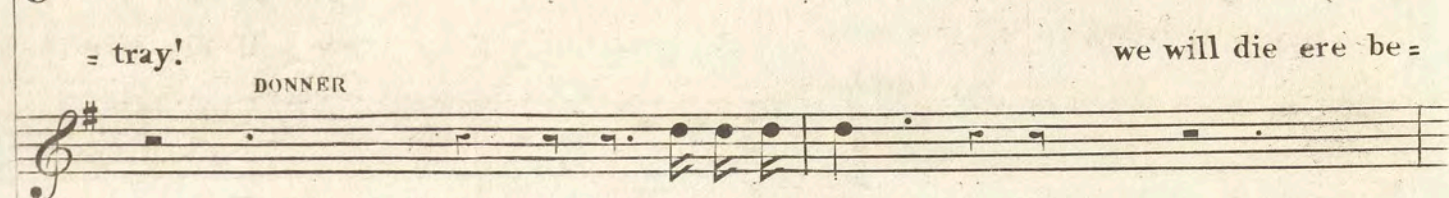
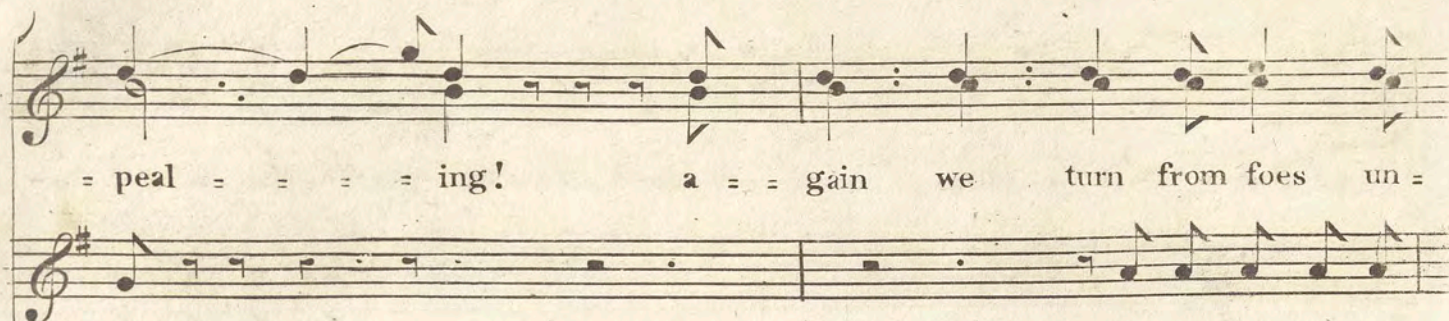


turn from foes un = = feel = = ing Oh! spread your guardian wings a=bove the brave we

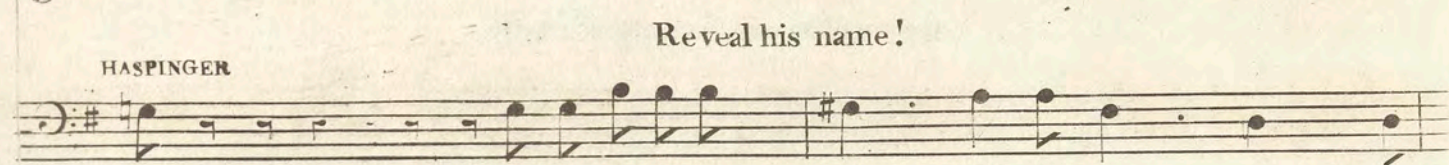
turn from foes un = = feel = = ing Oh! spread your guardian wings a=bove the brave we,

Souls of the brave. (HOFER)

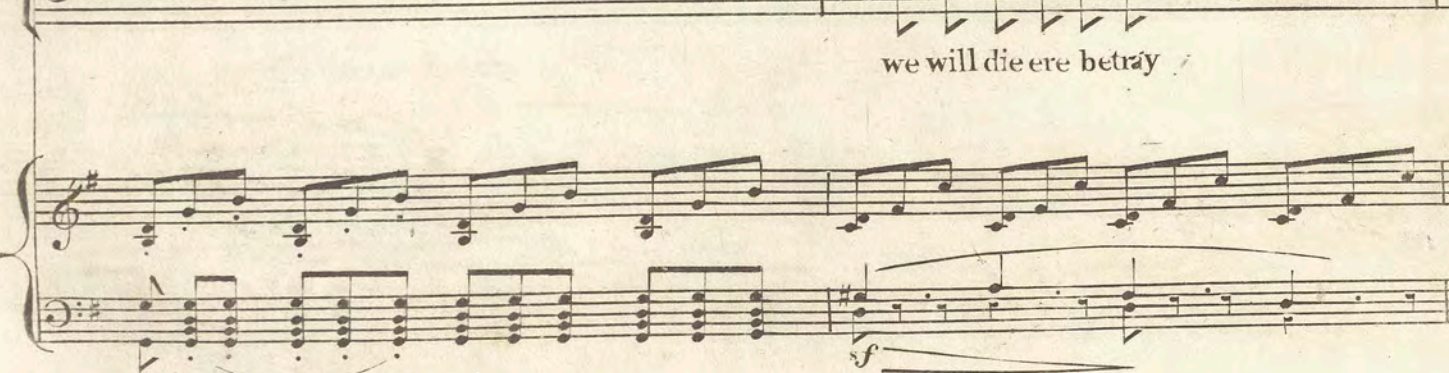
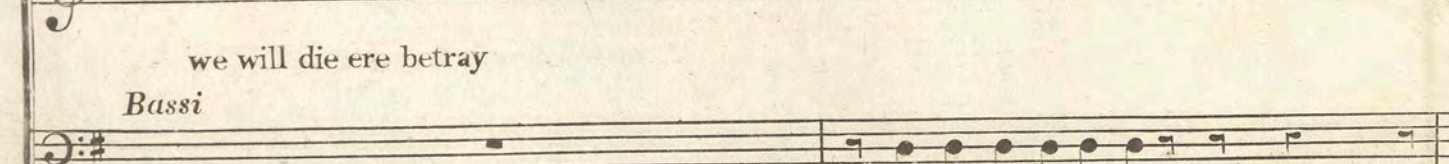
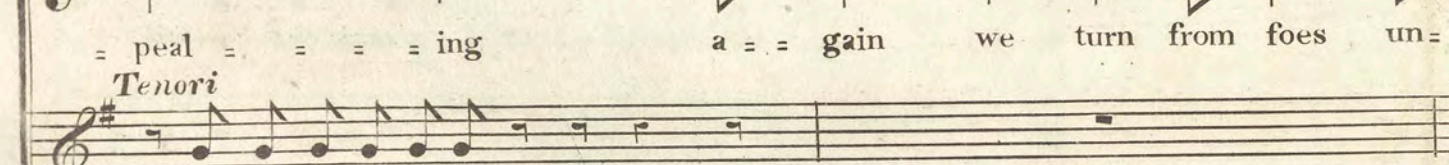
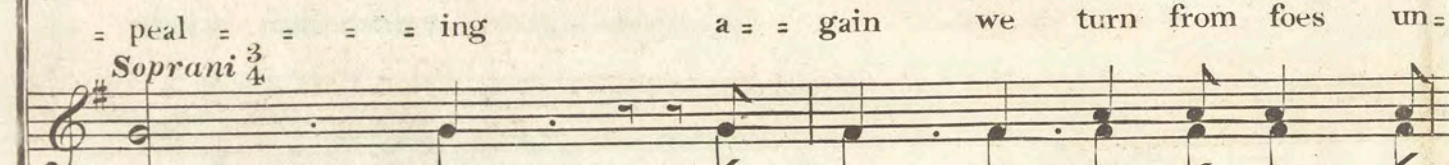
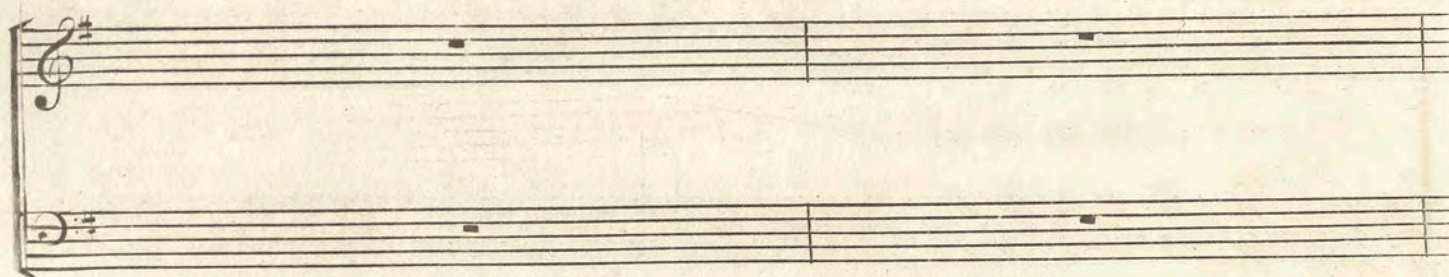
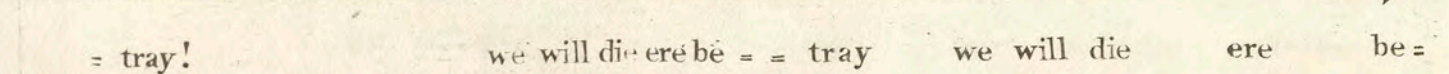
(BERTHA)
prize the friends we love! Spi = = rits of light to you ap =
(JOSEPHINE)
prize the friends we love! we will die ere be =
GOTTLIEB
f
reveal his name!
p
we will die ere be = tray! we will die ere be =
pp
They will die ere betray
pp
They will die ere betray
Soprani¹₂ pp
Soprani³₄ pp Spi = = rits of light to you ap =
pp
Spi = = rits of light to you ap =
we will die ere betray!
f



DONNER



HASPINGER



feel = = = ing, Oh! spread your guar = dian wings a = =

= tray we will die ere be = =

pp (aside)
they will die ere be tray

= tray

pp
they will die ere betray!

pp
they will die ere betray!

feel = = = ing, Oh! spread your guar = dian wings a = =

= feel = = = ing, Oh! spread your guar = dian wings a = =

pp
we will die ere betray

p

above the brave we prize the friends we love! Guard the brave we

tray we will die ere betray

they will die ere be=tray they will die ere be

we will die ere be=tray we will die ere be=

They will die ere betray

They will die ere betray

above the brave we prize the friends we love! Guard the brave we

above the brave we prize the friends we love! Guard the brave we

we will die ere betray

f

prize --- the friends we love! the brave we

we will die ere betray we will die ere betray --- will

= tray they will die ere be tray they will die ere be =

= tray we will die ere be tray we will die ere be =

prize --- the friends we love! the brave we

prize --- the friends we love! the brave we

we will die ere betray

we will die ere betray

we will die ere betray

prize the friends we love! the brave we

die ere be tray we will die ere betray will

tray ere be tray! they will die ere be =

tray ere be tray! we will die ere be =

they will die ere betray

they will die ere betray

prize the friends we love! the brave we

prize the friends we love! the brave we

we will die ere betray.

pp

f

prize the friends we love! die ere be=tray! =tray ere be==tray! =tray ere be=tray! Love&

They will die ere betray! They will die ere betray!

prize the friends we love! prize the friends we love! we will die ere betray we will die ere be=tray. we will die ere be=tray.

p *pp* *Dim:* *ppp*

Allegro $\text{♩} = 144.$ (Aside to Tyrolese)

hon = our ev'ry lip are seal = = ing my sons, be prudent but be firm! upon the

Allegro $\text{♩} = 144.$ *sf*

Donner

His

hills your friends ex=pect you

Soprani upon the hills our friends ex=pect us

Alto upon the hills our friends ex=pect us

Tenore upon the hills our friends ex=pect us

Basso upon the hills our friends ex=pect us

upon the hills our friends ex=pect us

ff

Haspinger

name! His name! his name! or yield as trai = tors No! you shall

sf *sfz*

learn that in these val = lies there is not one de =

= serves that term! **DONNER** Holy Re = = bel your garb pro = tects you! Ho = ly

(Seizing BERTHA) *ff* Re = bel your garb pro = tects you But Fate a fair hostage sup = = plies! *ff* *ff*

If till the morn = ing, slight = ing my warn = ing, Clem = en = cy

scorning ye jus = tice de = = fy; *f* vengeance tho' la = = ter, shall be the
Souls of the brave. (HOFER)

grea = = ter, and of a trai = = = tor the death she shall die!

JOSEPHINE

Dare till the morn = = ing slight = ing our warn = = ing All jus = tice

scorning Her free = dom de = = ny; vengeance tho' la = = ter

shall be the great = er, cow = ard and trai = = tor the death ye shall

BERTHA
 JOSEPHINE
 die.
 GOTTIEB
 DONNER
 Dare till the morn = = =
 HASPINGER *Sotto voce*
 Dare till the morn = = ing slight = = ing our warn = = = ing
 If, till the morn = = ing slight = = ing our warn = = = ing
 If, till the morn = = ing slight = = ing our warn = = = ing
 Dare till the morning slighting our warn = ing
 Dare till the morning slighting our warn = ing All Jus = = tice
 Dare till the morn = = ing slight = = ing our warn = = = ing

= ing

Dare - - - - - till the morn = = =

= ing

If - - - - - till the morn = = =

slight = = ing our warn = = ing Her free = = dom de = = ny;

Cle = = = men = cy scorn = = ing Ye jus = = tice de = = fy;

Cle = = = men = cy scorn = = ing Ye jus = = tice de = = fy;

all jus = tice scorning free = dom de = = = ny;

scorning free = dom de = = = ny; Ven = geance, tho'

slight = = ing our warn = = ing free = = = dom de = ny;

slight = = = ing their warn = = = ing

= ing

slight = = = ing our warn = = = ing

= ing

ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and

ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and

ven = geance tho' la = = ter shall be the great = = er, Cow = = ard and

vengeance tho' la = ter shall be the greater Cow = ard and

la = ter shall be the greater Cow = ard and trai = tor the

ven = = geance tho' la = = ter shall be the great = = er, Cow = = ard and

all

slight = = = ing our warn = = = ing

all

slight = = = ing our warn = = = ing

trai = = tor the death ye shall die. ven = = geance tho' la = = ter

trai = = tor the death ye shall die. ven = = geance tho' la = = ter

trai = = tor the death ye shall die. ven = = geance tho' la = = ter

trai = tor the death ye shall die. vengeance tho' la = ter

death ye shall die. vengeance tho' la = ter shall be the

trai = = tor the death ye shall die. ven = = geance tho' la = = ter

Cres :

Jus = tice scorn = = = ing,
 all Jus = tice
 Jus = tice scorn = = = ing,
 cle = = = men = cy
 shall be the great = = er Cow = = ard and trai = tor the death ye shall
 shall be the great = = er and of a trai = tor the death ye shall
 shall be the great = = er and of a trai = tor the death ye shall
 shall be the greater Cow = ard and trai = tor the death ye shall
 greater Cow = ard trai = tor the death ye shall die.
 shall be the great = = er Cow = = ard and trai = tor the death ye shall

ven=geance tho' la = = ter ven=geance tho' la = = ter shall be the
scorn = ing ven=geance tho' la = = ter ven=geance tho' la = = ter
ven=geance tho' la = = ter ven=geance tho' la = = ter shall be the
scorn = ing ven=geance tho' la = = ter ven=geance tho' la = = ter
die. ven=geance tho' la = = ter ven=geance tho' la = = ter
die. ven=geance tho' la = = ter ven=geance tho' la = = ter
die. ven=geance tho' la = = ter ven=geance tho' la = = ter
die. ven=geance tho' la = = ter ven=geance tho' la = = ter
ven=geance tho' la = = ter ven=geance tho' la = = ter shall be the
die. ven=geance tho' la = = ter ven=geance tho' la = = ter

grea = = ter shall be the grea = = ter cow=ard and trai = = tor

shall be the grea = = ter shall be the grea = = ter cow=ard and

grea = = ter shall be the grea = = ter cow=ard and trai = = tor

shall be the grea = = ter shall be the grea = = ter and of a

shall be the grea = = ter cow=ard and trai = = tor cow=ard and

shall be the grea = = ter shall be the grea = = ter and of a

shall be the grea = = ter shall be the grea = = ter cow=ard and

grea = = ter shall be the grea = = tere cow=ard and trai = = tor

shall be the grea = = ter cow=ard and trai = = tor cow=ard and

ff

Cow=ard and trai = = tor ven = = geance tho' la = = = ter shall be the

trai=tor the death ye shall die. the death

Cow=ard and trai = = tor ven = = geance tho' la = = = ter shall be the

trai=tor the death she shall die. the death

trai=tor the death ye shall die. Cow = = = ard and

trai=tor the death she shall die. and of a

trai=tor the death she shall die. and of a

trai=tor the death ye shall die. Cow = = = ard and

trai=tor the death ye shall die. Cow = = = ard and

trai=tor the death ye shall die. Cow = = = ard and

Souls of the brave. (HOFFER)

grea = = ter cow = = ard and trai = = tor the death ye shall die. ye shall

ye shall die. the death ye shall

grea = = ter cow = = ard and trai = = tor the death ye shall die. ye shall

she shall die. the death she shall

- - - - trai = = = tor the death shall

- - - - trai = = tor = = the death shall

- - - - trai = = tor = = the death shall

- - - - trai = = tor the death shall

- - - - trai = = tor the death shall

- - - - trai = = tor the death shall

- - - - trai = = tor the death shall

- - - - trai = = tor the death shall

- - - - trai = = tor the death shall

sf *sf* *sf* *sf* *sf*

die the death the death the death

die the death the death the death

die the death the death the death

die the death the death the death

die the death the death the death

die the death the death the death

die the death the death shall die

die the death the death shall die

die the death the death shall die

die the death the death shall die

The piano accompaniment at the bottom consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Piu moto

the death - - - - shall die! yes the

ye shall die the death - - - - shall die! yes the

ye shall die the death - - - - shall die! yes the

she - - - - shall die she - - - - shall die!

shall die the death shall die! yes the

and of a trai = = = tor death she shall die!

and of a trai = = = tor death she die!

cow ard and trai = = = tor death shall die! yes the

cow ard and trai = = = tor death shall die! yes the

cow ard = and trai = = = tor death shall die! yes the

Piu moto

death ye shall die. yes the death ye shall

death ye shall die. yes the death ye shall

death ye shall die. yes the death ye shall

yes the death she shall die

death ye shall die. yes the death ye shall

yes the death she shall die

yes the death she shall die

death ye shall die. yes the death ye shall

death ye shall die. yes the death ye shall

death ye shall die. yes the death ye shall

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

yes the death she shall die yes the

die. yes the death ye shall die. yes the

yes the death she shall die yes the

yes the death ye shall die

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

die. yes the death ye shall die. yes the

sva

Souls of the brave. (HOFER)

death yes the death die ye shall die.

death yes the death ye shall die ye shall die.

death yes the death ye shall die ye shall die.

death yes the death she shall die she shall die.

death yes the death ye shall die ye shall die.

death yes the death she shall die she shall die.

death yes the death she shall die she shall die.

death yes the death ye shall die ye shall die.

death yes the death ye shall die ye shall die.

death yes the death ye shall die ye shall die.

The musical score is written for piano and consists of seven systems of staves. Each system typically has a grand staff (treble and bass clef) or a single staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings. The final system ends with a double bar line and repeat dots.

SWEETLY ON THE WINGS OF MORNING.

SUNG BY
MADAME VESTRIS.

ADAPTED and ARRANGED
BY HENRY R. BISHOP.

Andantino.

Corno Inglese

Flauto

pp *f* *p*

JOSEPHINE.

Sweet-ly on the wings of morning, Float-ing down the val-ley!

pp

Flauto

Sweetly on (HOFER)

The musical score is written for a vocal soloist (Madame Vestris) and two instrumental parts (Corno Inglese and Flauto). The tempo is marked 'Andantino'. The key signature has one flat (B-flat). The score is divided into three systems. The first system shows the instrumental introduction with triplets and a crescendo. The second system features the vocal entry with lyrics and piano accompaniment. The third system continues the vocal melody with lyrics and instrumental accompaniment. Dynamics include *pp* (pianissimo), *f* (forte), and *p* (piano). Articulations like *hr* (half rest) and *rf* (ritardando) are used.

2

(130)

Comes the king's me=lo=dious warning, On the hills to ral= = = ly!

A = = i a = i a = = i a = i a = = i a = i a = = = i!

Flauto

Peace in ev'ry note is breath = = ing On them echo, echo loves to dwell; echo,

echo, echo, echo loves to dwell - - - - - Silv = = ry mists the

Sweetly on (HOFER)

(131)

3

Piu moto un poco

lake... enwreathing, Rise like spi-rits at... the spell! a = i a = i a = i

a = i a = i a = i a = i a = i a = i a = i a = i a = i Rise like spirits at the

spell!

RECIT:

But ere long the Peasants' song To sterner music changing, Banner'd

Sweetly on (HOFER)

4

(132)

ranks the vale shall throng Re=venge the rocks be ranging!

f *p* *pp*

All? Vivace.

Squad=rons galloping! flames en=ve=loping Craggs with carnage reeking!

p *ff*

Trum = pets sounding! shots rebounding! Death for vic=tims shrieking!

p *Tromba* *ff*

'Till the shout of vic=to=ry clear = = = ing Bat=tle's crimson clouds a= way;

p *pp Tromba*

Sweetly on (HOFER)

(133)

5

rall?

Peace with Freedom re=ap=pear=ing Here resume their ancient sway;

Tempo 1^{mo}

Then a=gain the breeze of mor=ning Float=ing down the val=ley

All^{to} Vivace.

Shall bear the kin's melo=dious war=ning On the hills to ral=ly a=i a=i a=i!

On the hills to ral=ly!

f *ff* *f* *f* *f* *f* *f* *f*

Sweetly on (HOFFER)

PRINTED BY GOULDING &
SONS
LONDON

(134)

T R I O .

Sung by Mr. SINCLAIR, Mr. BEDFORD, and Mr. H. PHILLIPS.

(255.)

$\text{♩} = 120.$

Rossini

ALLEGRO
MODERATO.

HOFFER.

When our Tyrol on her children is call...ing, Is there a

das...tard who would pause.

Her Ty...rants

soon... shall hear the shout ap...pall...ing, To arms, To arms in Free...dom's cause, To

When our Tyrol. (Hoffer).

arms..... To arms..... in Freedom's cause, in Free...dom's

cause, in Freedom's cause, in Freedom's cause shall hear the

shout ap...pall...ing; To arms, To..... arms in Free...dom's

cause. My heart.... to meet the foe is

When our Tyrol. (Hofer).

ff *p* *sf* *sf* *sf* *sf* *ff* *Colla voce.* *Rallen?* *WALTER.* *a tempo.*

burning, My sword.... thirst.....ing for the

fight: If from the field you see me basely turn.....ing; Cleave thou to

earth the Traitor in his flight, If from..... the field.....

..... you see me basely turn.....ing, Cleave thou to earth the

When our Tyrol. (Hofer).

Trai...tor in his flight, Cleave thou to earth, Cleave thou to

or
Trai...tor in his flight.

HASPINGER.

earth... the... Trai...tor in his flight. 'Tis well; but

Ah! on this flame to heap fuel.... There's a tale that must yet be

told. O nerve thy heart to bear the tidings

When our Tyrol. (Hofer).

cru... el, Reluc... tant lips... must now... un... fold, Nerve

... thy heart to bear the tidings these lips must now un...

... fold, to bear the tidings these lips must now un... fold, Nerve thy heart to

bear the cru... el ti... dings these lips must now un...

WALTER.

fold. Cease with my fears to dal...ly, Of my

HASP: WALTER.

bride would'st thou tell. Aye, the Rose of her val...ley. She

HASP: HOFER. WALTER.

lives? Your spirits ral...ly, She lives but in a dungeon cell My

HASP:

Ber...tha? Yes, thy Bertha. Thy

When our Tyrol. (Hofer).

Bride..... Her val...ley's flow'r and pride, Thy Bride was borne a.....

.....way, By the ruf.....fians this day. What say'st thou?

WALTER.

ff Vivace. Colla voce.

O torture! my heart

ff *Dim:*

Espres:

my heart 'tis breaking

p *pp*

When our Tyrol. (Hofer).

(261.) *Espress: molto.*

ANDANTINO $\text{♩} = 50.$

Sotto voce.

She call'd..... upon her love des--

pair...ing; Where was he to shield.... and to save? She

call'd..... up on her love des...pair...ing; Where was he to shield.... and to

save? O Cow...ard why her peril sha....ring? Staid I not, their en...mity

When our Tyrol. (Hofer).

(142)

9

or
soul . . . shall I ne'er see thee.

da . . . ring, My life my soul! shall I ne'er see thee

WALTER.

more? (To Haspinger.)

HOER.

Anguish rends him,

Be . . . hold how it

HASPINGER.

Strength forsakes him,

Be . . . hold how it

PIANO-
FORTE.

My Ber . . . tha

shakes him

Soon . . . his grief will to fu . . . ry be

shakes him

Soon . . . his grief will to fu . . . ry be

When our Tyrol. (Hoer).

My Ber...tha!

changing, His des...pair will give edge to his sword.

changing, His des...pair will give edge to his sword.

For..... each pang through his bo...som now rang...ing, One.... shall

For..... each pang through his bo...som now rang...ing, One.... shall

Oh! cow...ard why her peril

fall of our Tyrants ab_hor'd, Soon his grief will to fu...

fall of our Tyrants ab_hor'd, One shall fall one shall

(144) 11

f

sha...ring, Staid I not their en...mity da...ring; My

ry, will to fu...ry be chan...ging,

fall Of our Tyrants ab...hor'd, Soon his grief will to

or love! I shall ne'er see thee

life... my love! I shall ne'er see thee

will to fu...ry be chang...ing, His des...pair, his des...

fu...ry, will to fu...ry be chang...ing, Des...

Smorz: e con molto espress:

more, I shall ne'er see thee more, no, no, no, I shall ne'er see thee

pair will give edge to his

pair will give edge to his

more, I shall ne'er see thee more no

sword, For each pang through his bo... som rang... ing,

sword, For each pang through his bo... som rang... ing,

No! I ne'er shall see thee more,

One shall fall... one shall fall of our Ty... rants ab...

Dolce. One shall fall, one shall fall of our Ty... rants ab...

Cornet

I shall ne'er see thee more no No I ne'er shall see thee

hor'd, our Ty... rants, Of our Ty... rants ab...

hor'd, our Ty... rants, Of our Ty... rants ab...

When our Tyrol. (Hofer).

(146)

Smorz:

13

more..... I shall ne'er see thee more.....

.....hor'd, one shall fall, one shall fall, Of our Ty_rants ab....

.....hor'd, one shall fall, one shall fall, Of our Ty_rants ab....

Smorz: I shall ne'er see thee more..... *Dim:* I shall ne'er see thee

.....hor'd! Of our Ty_rants ab...hor'd.....

.....hor'd! Of our Ty_rants ab...hor'd.....

sotto voce. *pp*

more..... Art sure 'twas she?

Dim: *ALLEGRO VIVACE.* $\text{♩} = 84$ *p* *sf*

When our Tyrol. (Hofer).

Saw!

I saw with sorrow, And heard her con-demn'd to death! if to-

To Death un-hand me For me she

Madman stay

-mor-row-

dies! Their direst pangs my tor-tur'd soul de-

Stay and save her

ff

(148)

15

fies In their hold Vengeance will seem braver

Our hatred is as

deep 'gainst our Coun...try's en...sla...ver, Stay, and with the same good

Accursd de...lay.

brand... Save thy love and thy native land

sf sf sf

When our Tyrol, (Hofer).

RECIT:

HOFER.

The night will soon be round us closing; Her shades on the
lake al...rea...dy are re-posing. When her veil shall be thrown o...ver
moun...tain and wave, we will hasten on the hills, To meet our brothers
brave; Their hearts for Freedom yearning, The ploughshare to the

When our Tyrol. (Hofer.)

(150)

17

glaive In holy transport turning, And blend in one heroic cry Our vows to

cres. *cres.* *f sempre.*

Our vows to con...quer or to die...

con...quer or to die Our vows to con...quer or to die...

Our vows to con...quer or to die...

ff *sempre.* *f* *f* *p*

Em...brace we here embrace we here Brave Tyrol...

Embrace we here embrace we here Brave Tyrol...

f *f* *p*

When our Tyrol. (Hofer.)

here Brave Tyrol e...ans. By fo...reign

e...ans. By foreign foes, By fo...reign foes our rights in...

e...ans. By foreign foes, By fo...reign foes our rights in...

foes... our rights in...va...ded. Our

va...ded Our hearths and al...tars thus de...

va...ded Our hearths and al...tars thus de...

hearth and al...tars thus de gra...ded.

gra...ded Can the grave dar...ker make our doom the grave

gra...ded Can the grave dar...ker make our doom the grave

When our Tyrol. (Hofer.)

Ah! Can the grave darker make our doom Can the grave
dark_er make our doom Death has for him
dark...er make our doom Death has for him
darker make our doom Death has for him no pang ap. pal. ling Who
no pang ap...pall...ing Who
Death has for him no pang ap. pal. ling Who
for his Fa...ther land is fall...
for his Fa...ther land is fall...
for his Fa...ther land is fall...
When our Tyrol. (Hofer.)

ff
sf
dim.
p
pp

ing... His name shall live in grateful Poets The martyrs

ing... His name shall live in grateful Poets The martyrs

ing... His name shall live in grateful Poets The martyrs

dol.

6.

wreath hal low his Tomb. His name shall

wreath hal low his Tomb. His name shall

wreath hal low his Tomb. His name shall

live in grate ful Poets, The mar tyrs wreath

live in grate ful Poets, The mar tyrs wreath

live in grate ful Poets, The mar tyrs

(154)

21

hal... low his tomb Our hearths and Al... tars thus de... gra... ded.

hal... low his tomb Our

wreath hal... low his tomb Our hearths and Al... tars thus de... gra... ded

By fo... reign foes our rights in...
hearth and Al... tars thus de... graded.

By fo... reign foes our rights in... va... ded Our hearths and Al... tars thus de...
va... ded. Can the grave.....

By fo... reign foes our rights in... va... ded
graded. By fo... reign foes our rights in... va... ded Can the

When our Tyrol. (Hofer.)

sf sf sf

..... darker make our doom

Can the grave..... darker make our

grave darker make our doom Ah! can the grave darker make our

sf sf sf sf

Can the grave..... darker make our doom can the grave.....

doom Can the grave dark...er make our doom can the grave.....

doom Can the grave dark...er make our doom can the grave.....

..... darker make our doom.....

..... darker make our doom.....

..... darker make our doom.....

f f f p

Embrace we

Embrace we

(156)

23

Embrace... we here... Brave Tyrol...

here embrace we here Brave Tyrol... e... ans.

here embrace we here Brave Tyrol... e... ans.

e... ans. By fo... reign

By fo... reign foes, By fo... reign foes our rights in...

By fo... reign foes, By fo... reign foes our rights in...

foes our rights in va... ded Ah! can the

va... ded Ah! can the grave, the grave... dark... er make our

va... ded Ah! can the grave, the grave... dark... er make our

cres.

When our Tyrol. (Hofer.)

grave dark...er make our doom Can the grave dark...er make our
doom Death has for him Death
doom Death has for him Death
doom Death has for him no pang ap...pall...ing Who
no pang ap...pall...ing Who
has for him no pang ap...pall...ing Who
for his Fa...thers land is fall...
for his Fa...thers land is fall...
for his Fa...thers land is fall...
sf sf dim. p pp

ing. His name shall live in grateful Poets and The martyr's

ing. His name shall live in grateful Poets and The martyr's

ing. His name shall live in grateful Poets and The martyr's

wreath hal low his tomb. His name ... shall

wreath hal low his tomb. His name ... shall

wreath hal low his tomb. His name ... shall

live in grate ful Poets and, The mar tyrs wreath

live in grate ful Poets and, The mar tyrs wreath

live in grate ful Poets and, The mar tyrs

hal low his tomb! His name shall live in grate ful

hal low his tomb! The mar tyr's wreath

wreath hal low his tomb! His name shall live in grate ful

Poeans The mar tyr's wreath hal low his tomb. His name shall

hal low his tomb. His name shall

Poeans The mar tyr's wreath hal low his tomb. His name shall

live in grateful Poeans The martyr's wreath The martyr's wreath hal

live in grateful Poeans The martyr's wreath The martyr's wreath hal

live in grateful Poeans The martyr's wreath The martyr's wreath the martyrs

low his tomb. His name shall live in grate-ful

low his tomb. The mar-tyr's wreath...

wreath hal-low his tomb. His name shall live in grate-ful

Peans, The Mar-tyr's wreath hal-low his tomb, His name shall

hal-low his tomb. His name shall

Peans, The Mar-tyr's wreath hal-low his tomb, His name shall

live in grate-ful Peans, The Martyr's wreath, The Martyr's wreath, hal-

live in grate-ful Peans, The Martyr's wreath, The Martyr's wreath, hal-

live in grate-ful Peans, The Martyr's wreath, The Martyr's wreath, the martyr's

low his tomb; His name shall live in grate-ful Poems, The Mar-tyr's

low his tomb; His name shall live in grate-ful Poems, The Martyr's

wreath hallow his tomb; His name shall live in grate-ful Poems, The Martyr's

wreath hallow his tomb.....

wreath hallow his tomb.....

wreath hallow his tomb..... loco.

sf *um* *sf*

The musical score is for three voices (Soprano, Alto, and Tenor) and piano. It is in G major (one sharp) and 4/4 time. The lyrics are: "low his tomb; His name shall live in grate-ful Poems, The Mar-tyr's". The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *um* (umore).

When our Tyrol. (Hofer).

PRINTED BY GOULDING
Sole & Co
LONDON

(162)

i

O'ER CRAG & STREAM,
Chorus of Bavarian Soldiers
and
Quintett of Tyrolese Peasants,
Sung in the Historical Opera

OF
HOFER,

The Tell of the Tyrol,
at the
Theatre Royal, Drury Lane.

The Poetry by I.R. PLANCHÉ.

Composed by

ROSSINI,

Arranged & Adapted for the English Stage,

BY
HENRY R. BISHOP.

Ent. Sta. Hall.

London, Published by Goulding & Dalmaine, 20, Soho Square.

Pi.

4 Corni

ALLEGRO
VIVACE

ff

O'er Crag, (HOFER)

CORO: Bavarian Soldiers.

ALTO
ff O'er crag and stream light-ly bound-----ing, Thy

TENORE
ff O'er crag and stream light-ly bound-----ing, Thy

BASSI
ff O'er crag and stream light-ly bound-----ing, Thy

PIANO FORTE
ff

mel... low horn gai-ly sound-----ing;

mel... low horn gai-ly sound-----ing;

mel... low horn gai-ly sound-----ing;

Clar:
sf

Over Crag (HOFER)

(164)

3.

Go Hunter and rend the skies_ With

Go Hunter and rend the skies_ With

Go Hunter and rend the skies_ With

Clar:

sf *sf* *sf* *sf*

shouts when a chamois dies. The chace hath its plea_sures in spi_

shouts when a chamois dies. The chace hath its plea_sures in spi_

shouts when a chamois dies. The chace hath its plea_sures in spi_

ff *sf* *sf*

ring; But war bra_ver sport, bra_ver sport still sup_plies!

ring; But war bra_ver sport, bra_ver sport still sup_plies!

ring; But war bra_ver sport, bra_ver sport still sup_plies!

Over Crag (HOFER)

4

(165)

O give us the roar of battle.

O give us the roar of battle.

O give us the roar of battle.

The first system features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts enter with the lyrics "O give us the roar of battle." The piano accompaniment provides a rhythmic and harmonic foundation.

And the chace of hu-man prey, And the

And the chace of hu-man prey, And the

And the chace of hu-man prey, When the fa-tal vol-lies rat-tle, And the

The second system continues the vocal and piano parts. The lyrics "And the chace of hu-man prey, And the" are repeated for the vocal parts, while the piano accompaniment continues with the lyrics "And the chace of hu-man prey, When the fa-tal vol-lies rat-tle, And the".

stirring trumpets bray. And the stirring trumpets

stirring trumpets bray. And the stirring trumpets

stirring trumpets bray. When the fa-tal vol-lies rat-tle, And the stirring trumpets

The third system concludes the page. The vocal parts end with "stirring trumpets bray. And the stirring trumpets", and the piano accompaniment ends with "stirring trumpets bray. When the fa-tal vol-lies rat-tle, And the stirring trumpets".

Over Crag (HOFER)

(166)

bray. O give us the roar of bat_tle, And the chace of hu-man prey, When the
bray. O give us the roar of bat_tle, And the chace of hu-man prey, When the
bray. O give us the roar of bat_tle, And the chace of hu-man prey,

fa-tal vol-lies rat-tle, And the stirring trumpets bray. When the fa-tal vol-lies
fa-tal vol-lies rat-tle, And the stirring trumpets bray. When the fa-tal vol-lies
And the stirring trumpets bray.

rat-tle, And the stirring trumpets bray. the trum--pets bray. When the
rat-tle, And the stirring trumpets bray. the trum--pets bray. When the
And the stirring trumpets bray. the trum--pets bray. When the

Over Crag (HO FER)

6

(167)

trum---pets bray-----

trum---pets bray-----

trum---pets bray-----

Bell at a distance

First Soldier.

What sounds are those?

MODERATO

dim

Harp (behind Scenes)

p

(205.)

QUINTETTO.
(Sung behind the Scenes.)

Mezzo Voce.
2. Soprani.

O---ver the Lake--- the mists are creep---ing,

Tenore 1^{mo}

O---ver the Lake--- the mists are creep---ing,

Tenore 2^{do}

O---ver the Lake--- the mists are creep---ing,

Basso.

O---ver the Lake--- the mists are creep---ing,

f *p*

Over Crag (HOFFER)

Over Crag (HOFER)

8

(169) *smorz: e pp*

mists are creep--- ing The mists creep---

mists are creep--- ing The mists creep---

mists are creep--- ing The mists creep---

f mists are creep--- ing The mists creep--- *smorz: p*

--- ing, --- The Day soon will close! --- The Day

--- ing, --- The Day soon will close! --- The Day

--- ing, --- The Day soon will close! --- The Day

--- ing, --- The Day soon will close! --- The Day

soon close

soon close

soon close

soon close

ppp *dim*

Over Crag (HOFER) Bell

(209.) (170)

1st Soldier. *6/8*

The Pea... sants from la... bour re-

Tempo 1.^{mo} *p*

ti... ring, They sing as home... ward they stray!

4 Corni (behind Sc⁵)

And hark! to horse! our Bugles

sf

1st Soldier. *pp*

calling! Re... mind us that night

pp

CORO of Soldiers. *pp*

Re... mind us that night

pp

Re... mind us that night

pp

Piano Forte

Re... mind us that night

Over Crag (HOFER)

sotto voce

is now fall-----ing- 'Tis night! 'Tis night!

is now fall-----ing- 'Tis

is now fall-----ing- 'Tis

is now fall-----ing- 'Tis

cres *pp*

'Tis night! 'Tis night!

night! 'Tis night!

night! 'Tis night!

night! 'Tis night!

night! 'Tis night!

pp

pp

To horse, our Bu-gles sounding-

pp

To horse, our Bu-gles sounding-

pp

To horse, our Bu-gles sounding-

pp

To horse, our Bu-gles sounding-

(172)

our Bugles sounding- 'Tis night! 'Tis night! a-----way a-----

our Bugles sounding- a-----way a-----

our Bugles sounding- a-----way a-----

our Bugles sounding- a-----way a-----

way. a-----way. a-----way. a-----way. a-----way.

way. a-----way. a-----way.

way. a-----way. a-----way.

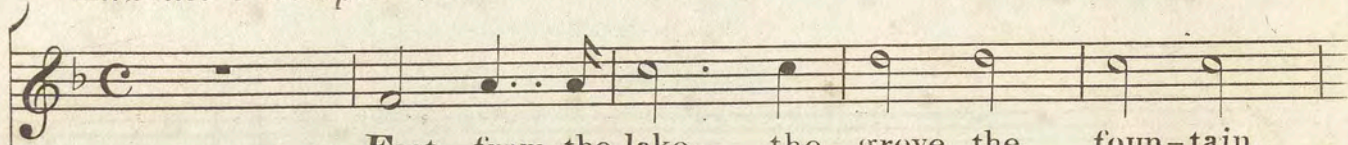
way. a-----way. a-----way.

f *ppp*

FAST FROM THE LAKE.

Andante e Semplice.

BERTHA.



Fast from the lake, — the grove, the foun=tain,

HARP.



(174)

3

Lin=gers her light. Thus from my heart's sad world re==

=ti== ring, As hope fades a=way, As hope fades a==

= way; One cold and dis== tant chance as==

= pi== ring, — Catch== es her ray, Catch== es her

ad lib.

Fast from the Lake (HOFER)

2nd Verse.

ray. Time's I = ron tongue the

f (Bell) *p*

knell is ring = ing, Bids it de = = part, Bids it de =

= part; Sul = = len = ly o'er the dark wave swing = = ing, It

strikes on my heart, It strikes on my heart!

Day from her last poor re = = fuge dri = = ven, Va = = nishes

quite, Va = = nishes quite! Hope seeks, with

her, a home in Heav'n; — All on Earth is night!

ad lib:

All on Earth is night!

ff

ETERNAL ALPS!

SUNG BY
MR. H. PHILLIPS.ADAPTED and ARRANGED, FROM ROSSINI,
BY HENRY R. BISHOP.

RECIT:

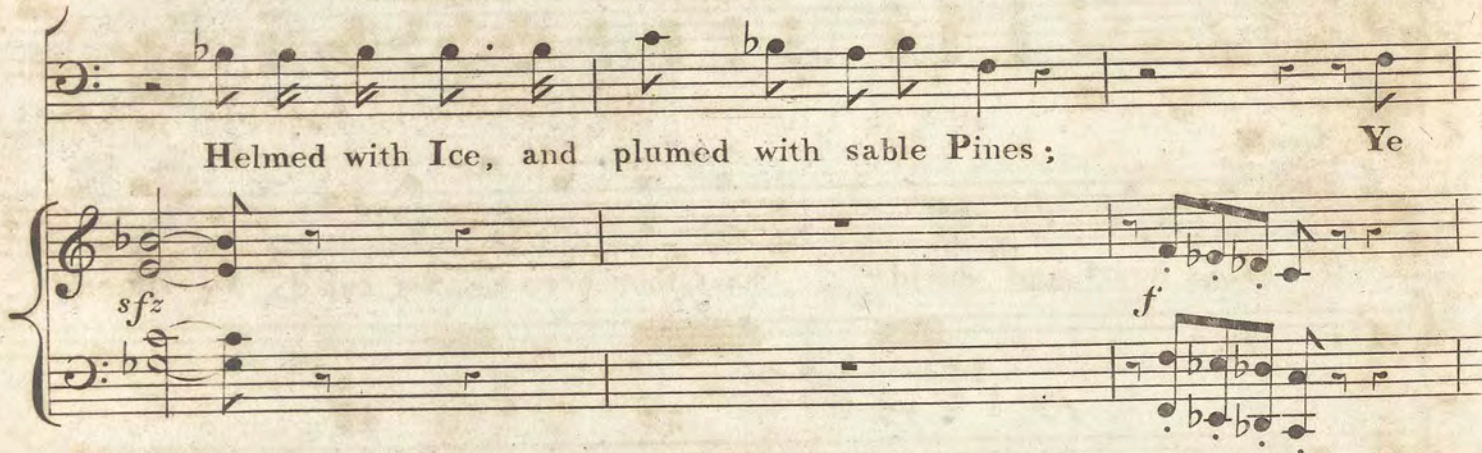
HOFER.

Eternal Alps! thou band of giant bro = thers

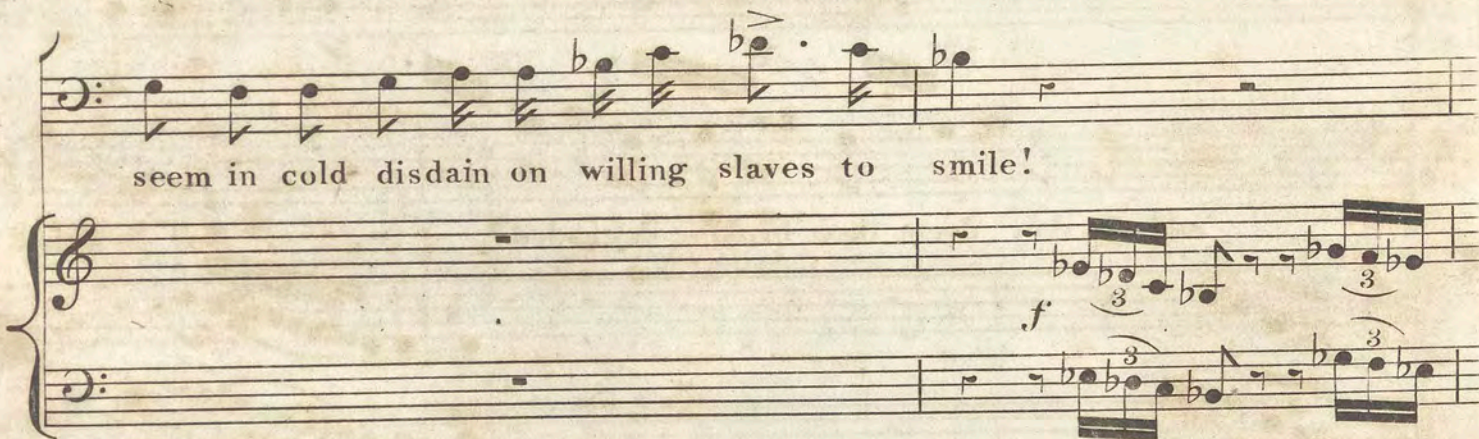
Moderato.

Helmed with Ice, and plumed with sable Pines;

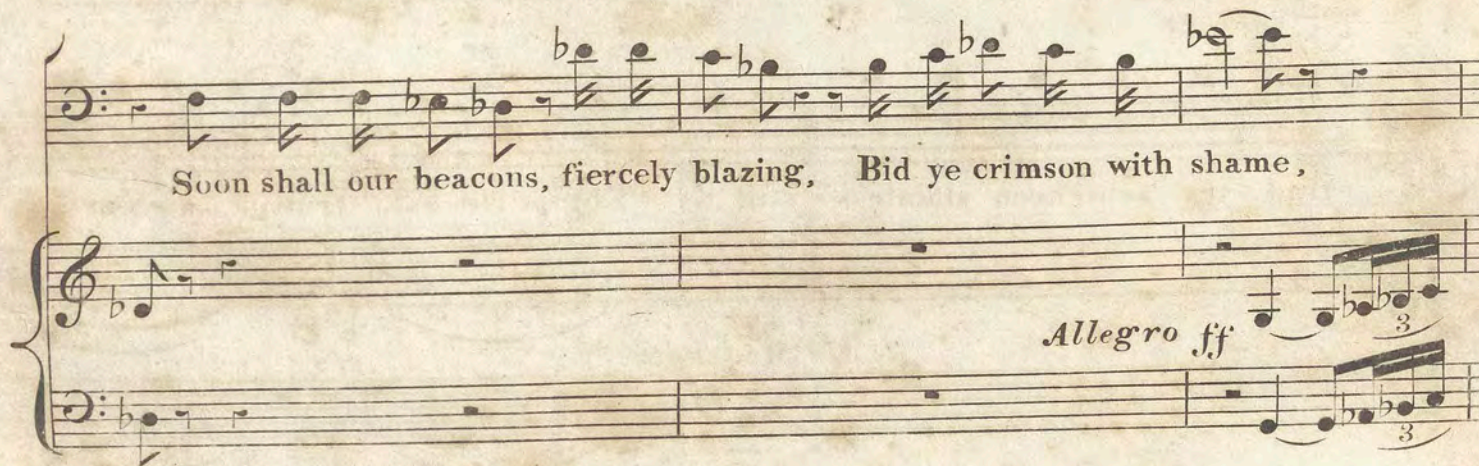
Ye



seem in cold disdain on willing slaves to smile!



Soon shall our beacons, fiercely blazing, Bid ye crimson with shame,



Eternal Alps (HOFER)

For having so mista'en your sons!

f

Espres: e

"Aus =

Lento

= = tria's heart and shield" — hast thou been e = ver call'd, My country! —

pp

and do they deem thee broken, degraded? No! they shall

ff

find thy 'scutcheon stainless still, Thy pulse as true, as bravely

sfz Moderato

sfz

Eternal Alps. (HOFER)

beating, As rooted as thy hills, — thy loyalty and love! *Corni*

f *p* *All^o* *f* *pp*

Again that sound! It mads mine

ear! — but tremble!

The hour will come!

march on in fancied triumph! Ba = va = = ria! thy reign is well nigh

Recit: *fp* *fp* *fp*

Eternal Alps (HOFER)

All.^o Agitato.

o'er! *Sotto Voce* Thine armed

ff All.^o Agitato. ff

heel a nation crush = ing, With her blood the val = leys are

blush = ing! Thine armed heel a nation crush = ing With her

blood the val = leys are blushing! With her tears —

ff

With her tears the ri = = = = vers o'er = flow! But the

p ff pp sfz sfz sfz sfz

scent — the scent of that slaughter All thy fierce = = = ness hath

taught.... her And the rush — the rush of that wa=ter Shall o'er=

=whelm thee with woe! Ty=rol thus

rends in des=pe=ra= tion, The chain of

foreign u = sur = pation, And forms of its

ff *sfz* *sfz* *p dol.* *f* *p*

The musical score is written for a voice and piano. The voice part is in a single line with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one flat. The score is divided into six systems, each corresponding to a line of lyrics. The first system has a vocal line with a dotted quarter note followed by eighth notes, and a piano accompaniment with a steady eighth-note pattern. The second system features a more complex piano accompaniment with chords and moving lines. The third system includes dynamic markings *ff*, *sfz*, and *sfz*. The fourth system has *p dol.* and *f* markings. The fifth system continues the piano accompaniment with a mix of chords and moving lines. The sixth system ends with a *p* marking. The piano part features a variety of textures, including chords, arpeggios, and moving lines in both hands.

frag = = = = ments a scourge for the foe! forms of its

frag = = = = ments a scourge for the foe! And forms..... of its

fragments a scourge..... for the foe! A=

= gain... her an = = = = cient glory Shall gild... her

hal = = = low'd name; dol:

Eternal Alps (HOFER) rf rf rf rf rf rf rf f

The deeds of ol=den story No

lon=ger be her shame! A= gain..... her ancient glo= = = ry Shall

gild..... her hallow'd name; The deeds of old=en sto= = = ry No

lon=ger be her shame! No lon= = = = = ger, no

lon= = = ger be her shame..... No lon= = = = =

= = = = ger be her shame! no lon = = = =

= = = = ger be her shame! her shame!

... her shame!

Espres: *Larghetto Sosten:* Thou who art mer = = = cy! Thou . . . who art

might! Be Thou her buck = = = ler and sword in the

Eternal Alps (HOFER)

(Rossini) (185)

9

fight! Thou who art mer=cy! Thou... who art might!....

Flauto

Be Thou her buck=ler—her buck=ler and sword..... in the

fight! Tyrol shall rend, in despe=ra=tion, The

chain of foreign u=sur=pa=ation, And form..... of its

fragments a scourge..... for the foe!

ad lib:

pp

Tempo 1^{mo}

pp

dim:

Tempo 1^{mo} pp

f

rf

espres:

Andantino con moto Yes, a = gain..... her ancient glo = = ry, Shall gild her hal = = = low'd

Piu moto un poco

name;... Shall gild her hal = = = low'd name! The deeds of ol = = = den

Piu moto un poco

sto = ry no lon = ger be... her shame! A = = gain her an = = = cient

glo = = = = ry Shall gild her hallow'd name, A = = gain her an = = = cient

Tempo 1^{mo}

glo = = = = = ry shall gild her hal = = low'd name! A =

f Tempo 1^{mo}

= gain her an = = cient glo = ry Shall gild her hal = = low'd

name! A = gain her an = = cient glo = = ry Shall

rf *rf*

rf gild her hal = = low'd name Shall gild shall gild her

rf *rf* *ff*

hal = = = low'd name! A = gain her an = cient glo = ry Shall

p

gild her hal = low'd name! A = gain her an = cient glo = ry Shall

rf

gild her hal=low'd name - - - shall gild..... shall gild her

ff

cres:

hal = = = = low'd name shall gild her

hal = = = = low'd name!

name! her hal = = = = low'd name!

fff

(189)

1

The tramp of many feet advancing,
Finale to the Second Act

Sung by
MADAME VESTRIS, MR SINCLAIR,
MR PHILLIPS, MR BEDFORD &c.&c.

in the Historical Opera

THE POETRY BY

HOFER,

MR. PLANCHÉ.

The Tell of the Tyrol,

at the Theatre Royal, Drury Lane,

Composed by

ROSSINI, *Arranged & Adapted for the English Stage, by* **H. R. BISHOP.**

(280.) *London, Published by Goulding & Dalmaine, 20, Soho Square.*

$\text{♩} = 108.$

LARGHETTO.

pp Timpano. *p* Corno *pp*

HOFER.

The tramp of many feet advancing —

pp Timpano.

WALTER.

Through yonder fo rest now I hear!

'Twas the breeze rushing past —

Corno *p* *pp*

HOFER.

Be si — — — lent!

The tramp of many feet. (HOFER.)

p *pp*

HASPINGER.

The sound is near - ing fast, From the woods they ap - pear!

WALTER.

Their arms are glan - - cing

pp

HOFER.

Who goes there?
MODERATO.

Tenore 1^o

(Chorus without)

Ty - - rol!..... Ty-rol and Freedom! Ty -

Tenore 2^o

CHORUS OF VALESMEN & HERDSMEN.

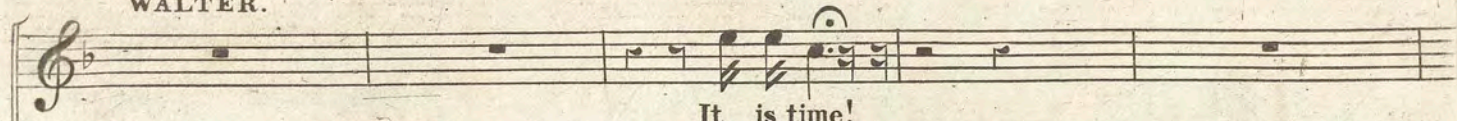
Ty -

Bassi.

Ty -

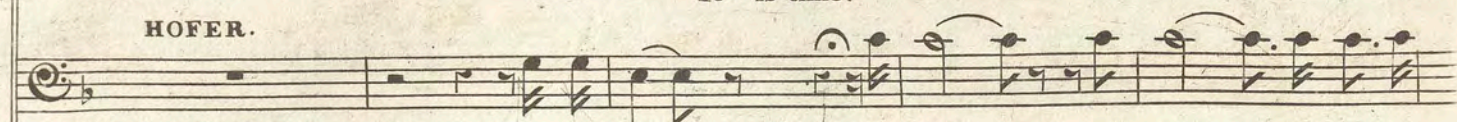
The tramp of many feet. (HOFER.)

WALTER.



It is time!

HOFER.

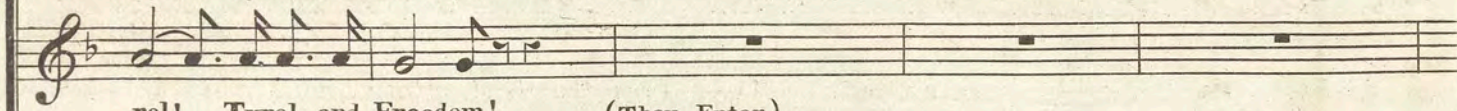


It is time!

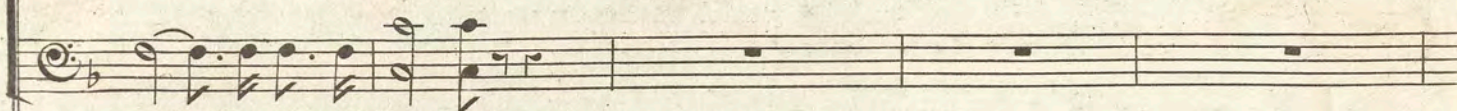
Ad - - vance The brave are ev_er



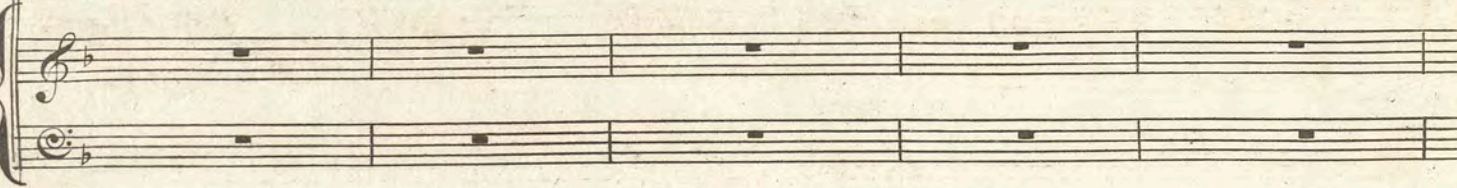
-rol! Tyrol and Freedom!



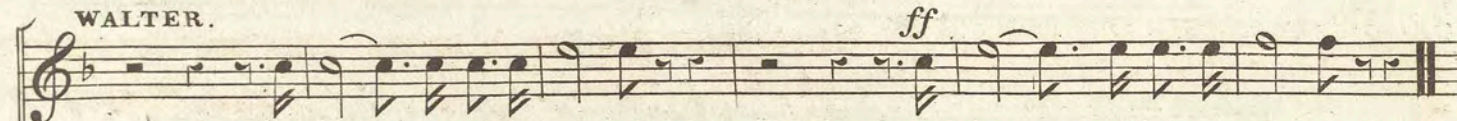
-rol! Tyrol and Freedom! (They Enter.)



-rol! Tyrol and Freedom!

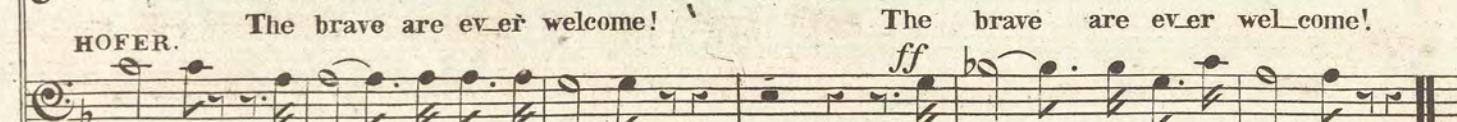


WALTER.



ff

HOFER.



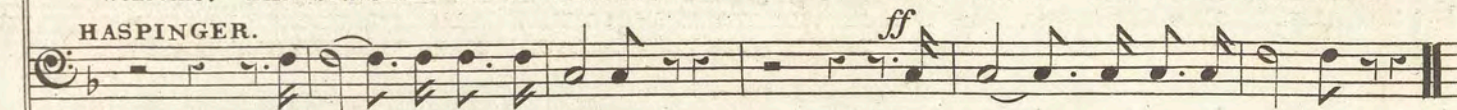
The brave are ev_er welcome!

ff

welcome. The brave are ev_er welcome!

The brave are ev_er wel_come!

HASPINGER.



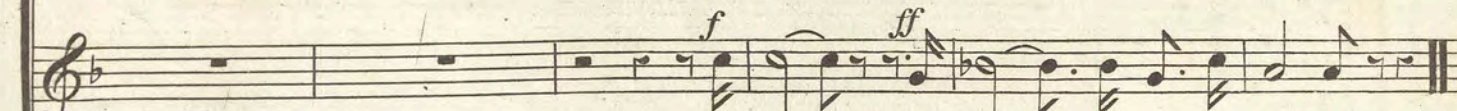
The brave are ev_er wel_come!

The brave are ev_er welcome!

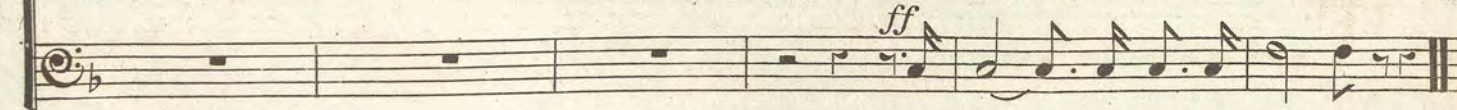
The brave are ev_er wel_come!



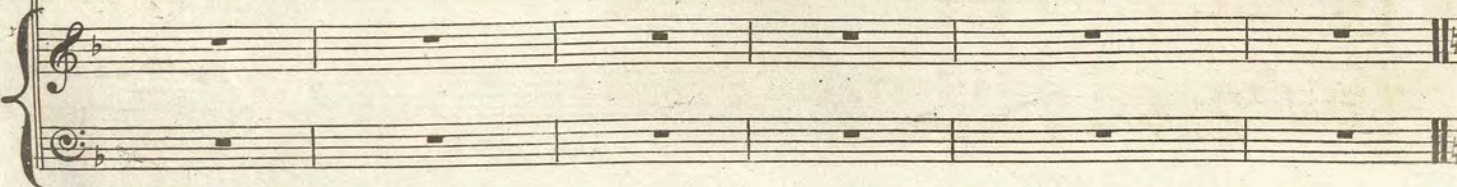
The brave The brave are ev_er wel_come!



The brave The brave are ev_er wel_come!



The brave are ev_er wel_come!



The tramp of many feet. (HOFER.)

(295.)

Allegro
vivace.

2d Chorus
Tenori
Valesmen.
Bassi

pp stacc:

Be hold from Berg and Thal From river and from lake - At Freedoms holy call, The

Be hold from Berg and Thal From river and from lake - At Freedoms holy call, The

WALTER & GOTLIEB.

pp

Be hold from Berg and Thal From river and from

HOFER & HASPINGER.

pp

Be hold from Berg and Thal From river and from

1st Cho: Herdsmen.

Tenori.

Be hold from Berg and Thal The Sons of Freedom wake!

Bassi.

Be hold from Berg and Thal The Sons of Freedom wake!

2d Cho: Valesmen.

Tenori.

Sons of Free dom wake!

Ho fer

Hofer

Bassi.

Sons of Free dom wake!

Ho fer

Hofer

The tramp of many feet, (HOFER.)

lake At Freedom's ho_ly call The Sons of Freedom wake The

lake At Freedom's ho_ly call The Sons of Freedom wake The

Ho_fer speak and we will do! And

Ho_fer speak and we will do! And

speaking and we will do! Thy lips the deed de_claring We'll pe_rish in the da_ring Like

speaking and we will do! Thy lips the deed de_claring We'll pe_rish in the da_ring Like

Sons of Freedom wake, see - Be_hold the Sons of Freedom

Sons of Freedom wake, see - Be_hold the Sons of Freedom

we will do we'll do, speak speak Ho_fer speak and we will

we will do we'll do, speak speak Ho_fer speak and we will

Ty_ro_le - ans true! speak and we will do! and we will do! and we will

Ty_ro_le - ans true! speak and we will do! and we will do! and we will

The tramp of many feet. (HOFER.)

wake at Freedom's call Be hold from ri-ver and from lake

wake at Freedom's call Be hold from ri-ver and from lake

do! and we will do! and we will we will do! and

do! and we will do! and we will we will do! and

do! Ho-fer! speak we'll pe-rish in the

do! Ho-fer! speak we'll pe-rish in the

The Sons of Freedom wake, see Be hold the

The Sons of Freedom wake, see Be hold the

we will do! and we will do well do! speak speak Ho-fer speak and

we will do! and we will do well do! speak speak Ho-fer speak and

da-ring like Ty-ro-le-ans true! speak and we will do! and we will

da-ring like Ty-ro-le-ans true! speak and we will do! and we will do! and

The tramp of many feet. (HOFER.)

Sons of Freedom wake Be _ hold Be _ hold
 Sons of Freedom wake Be _ hold Be _ hold
 we will do! speak. Ho _ fer speak and we will do! Like
 we will do! speak. Ho _ fer speak and we will do! Like
 do! and we will do! we'll perish in the da _ ring Like Ty _ ro _ le _ ans true Like
 we will do! speak. Ho _ fer speak and we will do! Speak Ho _ fer speak and we will do! Like
 from ri _ ver and from lake At Freedom's call, the Sons of Free _ dom
 from ri _ ver and from lake At Freedom's call, the Sons of Free _ dom
 Ty _ ro _ le _ ans true! Like Ty _ ro _ le _ ans true Like Ty _ ro _ le _ ans
 Ty _ ro _ le _ ans true! and we will do! Like Ty _ ro _ le _ ans
 Ty _ ro _ le _ ans true! speak Ho _ fer speak and we will do! Like Ty _ ro _ le _ ans
 Ty _ ro _ le _ ans true! and we will do! Like Ty _ ro _ le _ ans
 The tramp of many feet. (HOFER.)

wake Be_hold Be_hold From

wake Be_hold Be_hold From

true speak Ho-fer speak and we will do Like Ty-ro-le-ans

true speak Ho-fer speak and we will do Like Ty-ro-le-ans

true we'll perish in the daring Like Ty-ro-le-ans true Like Ty-ro-le-ans

true speak Hofer speak and we will do speak Ho-fer Ty-ro-le-ans true Like Ty-ro-le-ans

ri-ver and from lake At Freedom's call the Sons of Free-dom wake

ri-ver and from lake At Freedom's call the Sons of Free-dom wake

true Like Ty-ro-le-ans true! Like Ty-ro-le-ans true!

true and we will do! Like Ty-ro-le-ans true!

true speak Ho-fer speak and we will do! Like Ty-ro-le-ans true!

true and we will do! Like Ty-ro-le-ans true!

The tramp of many feet. (HOFER.)

see! see!

see! see!

Ho-fer! speak!

Ho-fer! speak!

Ho-fer! speak!

Ho-fer! speak!

pp

RECIT^e *All^o Mod^{to}*

HOFER. Shall the love of our clime Be counted as a crime? Shall chains like heir-looms

ff *fp* *ALL^o MOD^{to}* *a Tempo*

run From the Fa-ther to the Son When Free-dom may be

The tramp of many feet. (HOFER.)

won?

Shall chains like heir - looms run From the Fa - ther to the Son When Freedom may be

Shall chains like heir - looms run From the Fa - ther to the Son When Freedom may be

Shall chains like heir - looms run From the Fa - ther to the Son When Freedom may be

Shall chains like heir - looms run From the Fa - ther to the Son When Freedom may be

Shall chains like heir - looms run From the Fa - ther to the Son When Freedom may be

Shall chains like heir - looms run From the Fa - ther to the Son When Freedom may be

Our Land hath borne too long The vile yoke of a Stranger To end her woes ye

won?

won?

won?

won?

won?

won?

ff *p*

The tramp of many feet. (HOFER.)

RECIT:

throng Ready to fall? or to be free? Then by this
with heart and sword! yes, all! yes, all! yes, all!
with heart and sword! yes, all! yes, all! yes, all!
with heart and sword! yes, all! yes, all! yes, all!
with heart and sword! yes, all! yes, all! yes, all!
with heart and sword! yes, all! yes, all! yes, all!
with heart and sword! yes, all! yes, all! yes, all!
colla voce *f*

ho - ly sign, my bro - - - thers, swear!
p *pp*

THE OATH.

Andan^{to} Maestoso.
HOFER. We swear! ... we swear! by our des-
mf

The tramp of many feet. (HOFER.)

Walter. *ff*
We swear! we swear, by our des_ pair!

Gotlieb. *ff*
We swear! we swear, by our des_ pair!

Hofer. *ff*
- pair! By all we fear! By all we

Haspinger. *ff*
We swear! we swear, by our des_ pair!

Tenori. *ff*
We swear! we swear, by our des_ pair!

1st CHORUS.
Bassi. *ff*
We swear! we swear, by our des_ pair!

Tenori. *ff*
We swear! we swear, by our des_ pair!

2^d CHORUS.
Bassi. *ff*
We swear! we swear, by our des_ pair!

Tenori. *ff*
We swear! we swear, by our des_ pair!

3^d CHORUS.
Bassi. *ff*
We swear we swear by our des_ pair

ff *mf* *hr*

The tramp of many feet. (HOFER.)

By that vile chain we blush to bear!

By that vile chain we blush to bear!

bear!

And now re - solve to break or

By that vile chain we blush to bear!

By that vile chain we blush to bear!

By that vile chain we blush to bear!

By that vile chain we blush to bear!

By that vile chain we blush to bear!

By that vile chain we blush to bear!

By that vile chain we blush to bear!

By that vile chain we blush to bear!

3 3 3 3

ff *hr* *mf* *3* *hr* *h*

The tramp of many feet. (HOFER.)

[illegible]

The tramp of many feet. (HOFER.)

traitor If in our ranks there lurks a traitor A lasting brand be on the

traitor If in our ranks there lurks a traitor A lasting brand be on the

traitor If in our ranks there lurks a traitor A lasting brand be on the

traitor If in our ranks there lurks a traitor A lasting brand be on the

traitor If in our ranks there lurks a traitor A lasting brand be on the

traitor If in our ranks there lurks a traitor A last ing brand be on the

traitor If in our ranks there lurks a traitor A last ing brand be on the

traitor If in our ranks there lurks a traitor A last ing brand be on the

traitor If in our ranks there lurks a traitor A last ing brand be on the

The tramp of many feet.(HOFER.)

10

ppp
-era -tor And his Corse find no grave!

ppp
child become his ex_e -era -tor! And his Corse find no grave!

ppp
-era -tor And his Corse find no grave!

ppp
-era -tor And his Corse find no grave! And his

ppp
child be_come his ex_e -era -tor! And his Corse find no grave!

ppp
child be_come his ex_e -era -tor! And his Corse find no grave! And his

ppp
child be_come his ex_e -era -tor! And his Corse find no grave!

ppp
child be_come his ex_e -era -tor! And his Corse find no grave! And his

ppp
child be_come his ex_e -era -tor! And his Corse find no grave!

ppp
child be_come his ex_e -era -tor! And his Corse find no grave! And his

f *p* *pp*
The tramp of many feet, (HOFER.)

WALTER:
RECIT:*rallent^o*

And his Corse find no grave! By all now we swear! By all now we swear! Light we the

And his Corse find no grave! By all now we swear! By all now we swear!

And his Corse find no grave! By all now we swear! By all now we swear!

Corse find no grave! By all now we swear! By all now we swear!

And his Corse find no grave! By all now we swear! By all now we swear!

Corse find no grave! By all now we swear! By all now we swear!

And his Corse find no grave! By all now we swear! By all now we swear!

Corse find no grave! By all now we swear! By all now we swear!

And his Corse find no grave! By all now we swear! By all now we swear!

Corse find no grave! By all now we swear! By all now we swear!

pp *ppp* *rallen - tan - - do*

The tramp of many feet. (HOFER.)

WALTER

pile!

HOFER. To

HASPINGER. Type of glory!

The Sky with crimson lus - tre dy - ing! To arms for Freedom fly - ing!

Allegro.

arms! To arms! To arms

GOTTLIEB.

HOFER. To arms

HASPINGER. To arms! To arms

To arms! To arms

To arms

To arms

To arms

To arms

To arms

To arms

Allegro ff

The tramp of many feet (HOFER.)

HO FER. Who goes there?

JOSEPHINE. Ty - rol! Tyrol! and Free-dom Ty - - rol! Ty - rol and

THERESE. Ty - - rol! Ty - rol and

MARIA. Ty - - rol! Ty - rol and

CHORUS OF TYROLESE WOMEN. Ty - - rol! Ty - rol and

Ty - - rol! Ty - rol and

ANDANTE.

Free - dom!

Free - dom!

Free - dom!

Free - dom!

Free - dom!

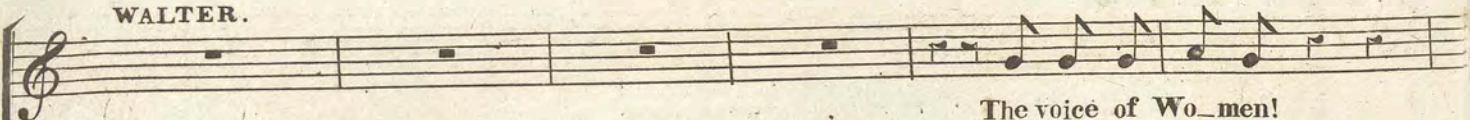
ANDANTE.

pp

pp

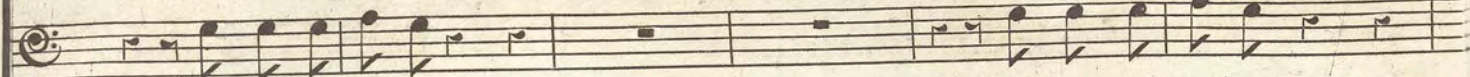
The tramp of many feet. (HO FER.)

WALTER.



The voice of Wo-men!

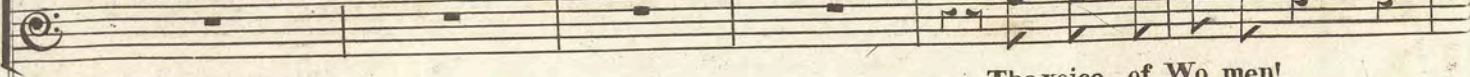
HOFER.



The voice of Women

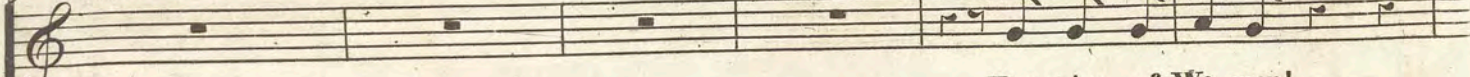
The voice of Wo-men!

HASPINGER.



The voice of Wo-men!

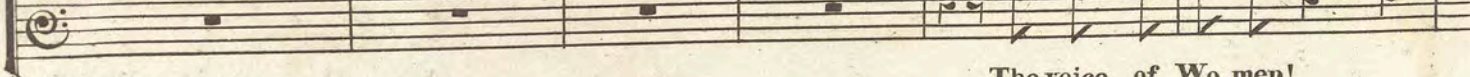
Tenori.



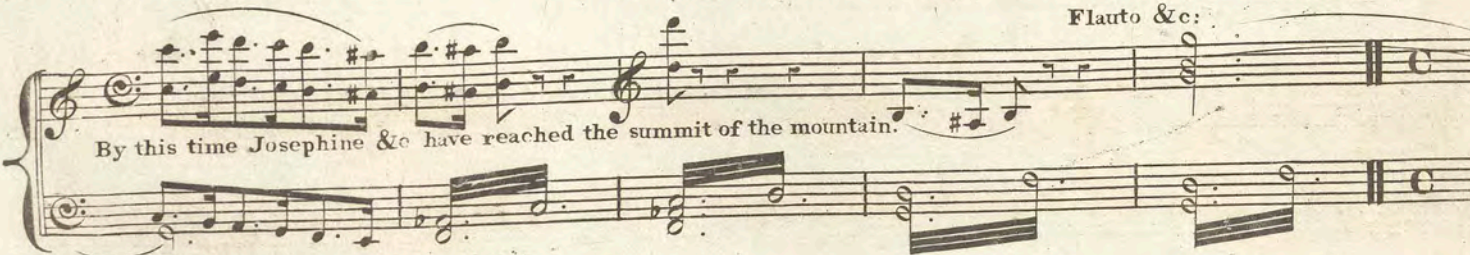
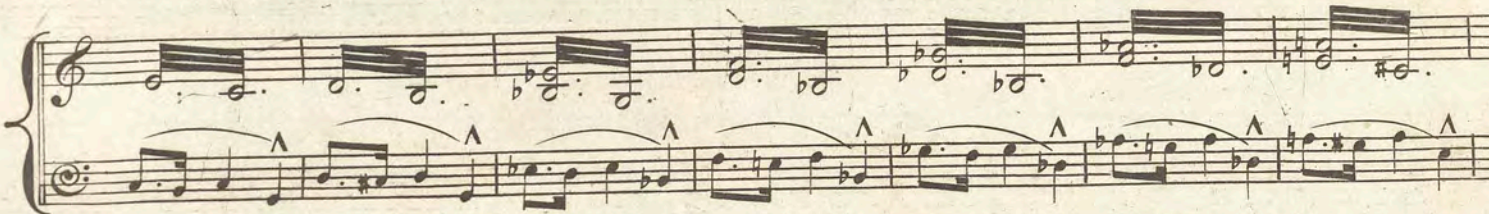
The voice of Wo-men!

CORO.

Bassi.



The voice of Wo-men!



Flauto &c.

By this time Josephine &c have reached the summit of the mountain.

The tramp of many feet. (HOFER.)

JOSEPHINE.
ad lib:

Walter.

(to Josephine &c.)

How now what come ye to do? Con-quer, or die with

Hofer.

How now! How now what come ye to do?

Haspinger.

How now what come ye to do?

Tenori.

1st 2d & 3d
Chorus.

How now what come ye to do?

Bassi.

How now what come ye to do?

ALLEGRO.

you!
Allegro deciso. ($\text{♩} = 152$.)
p

THERÈSE.

HASPINGER.

In your Joys in your Joys ev-er

To
Tenori.

the field thus re--pairing In our dan--ger thus

To
Bassi.

the field thus re--pairing In our dan--ger thus

To

the field thus re--pairing In our dan--ger thus

Gottlieb col Tenore di Coro
Maria col Soprano di Coro.

The tramp of many feet.(HOFER.)

shar - - ing In your Joys in your Joys ever shar - - ing
 Josephine.

In your Joys your Joys ever shar - - ing In your

Walter.

To the field thus re - pair - ing In our

Hofer.

To the field thus re - pair - ing In our

Haspinger.

sharing In our dan - - ger thus sharing Will they fight by our side? Will they

Tenori.

sharing In our dan - - ger thus sharing Will they fight by our side? Will they

Bassi.

sharing In our dan - - ger thus sharing Will they fight by our side? Will they

1 In your Joy

2 In your Joy

3 In your Joy

CHORUS OF TYROLESE WOMEN.

The tramp of many feet. (HOFER.)

When your hearts When your hearts are des_

Joys in your Joys ever sha _ _ ring When your hearts When your hearts are des_

dan _ _ gers thus sha _ _ ring Will they fight by our

dan _ _ gers thus sha _ _ ring Will they fight by our

fight by our side? To the field thus re _ pairing In our dan _ _ ger thus

fight by our side? To the field thus re _ pairing In our dan _ _ ger thus

fight by our side? To the field thus re _ pairing In our dan _ _ ger thus

e _ _ _ ver sharing When your

e _ _ _ ver sharing When your

e _ _ _ ver sharing When your

The tramp of many feet. (HOFER.)

- pair - - ing Should we shrink should we shrink from your side?
 - pair - - ing Should we shrink should we shrink from your side?
 side Will they fight by our side?
 side Will they fight by our side?
 sharing In our dan - - ger thus sharing Will they fight by our side? To the
 sharing In our dan - - ger thus sharing Will they fight by our side? To the
 sharing In our dan - - ger thus sharing Will they fight by our side? To the
 hearts are des - - pairing
 hearts are des - - pairing
 hearts are des - - pairing

Let the foe let the foe rather slaughter By the

In your Joys e - ver sharing When your hearts are des pair ing Should we shrink

Will they will they fight by our side? To the

Will they will they fight by our side? To the

field thus re - pairing In our dan - - ger thus sharing Will they fight by our

field thus re - pairing In our dan - - ger thus sharing Will they fight by our

field thus re - pairing In our dan - - ger thus sharing Will they fight by our

Ah! In your Joy e - - ver sha - - ring Ah! when

Ah! In your Joy e - - ver sha - - ring Ah! when

Ah! In your Joy e - - ver sha - - ring Ah! when

gva

The tramp of many feet. (HOFEK.)

Fa ther the Daugh ter By the Bride groom By the

from your side? should we shrink from your side? Should

field re pair ing In our dan - - ger sha - ring

field re - - pair - - ing In our dan - - ger sha - ring

side? Will they fight by our side? Will they fight by our side? Will they

side? Will they fight by our side? Will they fight by our side? Will they

side? Will they fight by our side? Will they fight by our side? Will they

your hearts are des - - pair - - ing should we should we

your hearts are des - - pair - - ing should we should we

your hearts are des - - pair - - ing should we should we

Bride—groom the Bride, By the Bridegroom the Bride! By the

we should we shrink from your side? Should we

Will they Will they fight by our side? Will they

Will they Will they fight by our side? Will they

Will they Will they fight by our side? fight by our side? Will they

Will they Will they fight by our side fight by our side.....

Will they Will they fight by our side fight by our side.....

gva should we *loco* then shrink from your side? Should we

Bride—groom the Bride! By the Bride.....

shrink from your side? should..... we shrink.....

fight by our side? Will..... they fight.....

fight by our side? Will..... they fight.....

fight by our side? fight by our side? will they fight.....

fight by our side? fight by our side? fight fight.....

fight by our side? fight by our side? fight fight.....

shrink from your side Should we shrink

The tramp of many feet. (HOFFER.)

groom the Bride.

from your side.

by our side.

by our side.

by our side.

by our side.

from your side.

JOSEPHINE.

Now Ty...ran

WALTER.

HOFER.

In the name of our land The flame of Freedom light ing Round the

HASPINGER.

Now

ALLEG.^o
MOLTO.

ff

The tramp of many feet. (HOFER.)

Ah! strike for Ty - rol.

-ny is gazing on its fu - ne - ral pyre.

land soon shall roll! Round the land soon shall roll! The

In the name of our Land!

sword is drawn for smiting Thy Tyrants fair Ty - rol!

In the name of our Land!

Strike for Ty - rol!

Strike for Ty - rol!

Ah! strike for Ty - rol!

On ev - ry hill is blazing An answer to our fire!

flame...of freedom lighting Round the land soon shall roll Round the land soon shall roll! Round the

The sword is drawn for smiting Thy Ty rants fair Ty - rol! Thy

Strike for Ty - rol! strike

Strike for Ty - rol! strike

The tramp of many feet. (HOFFER.)

On ev'ry hill is

On ev'ry hill is

land, Round the land Round the land soon shall roll!

On ev'ry hill is

Ty_rants Thy Ty_rants Thy Ty_rants fair Ty_rol!

On ev'ry hill is

strike! strike! strike for Ty_rol!

On ev'ry hill is

strike! strike! strike for Ty_rol!

On ev'ry hill is

blazing

For Re_venge and Ty_rol!

blazing

For Re_venge and Ty_rol!

An an_swer to our fire

For Re_

blazing

For Re_venge and Ty_rol!

An an_swer to our fire

For Re_

blazing

An an_swer to our fire

For Re_venge and Ty_rol!

For Re_

blazing

An an_swer to our fire

For Re_venge and Ty_rol!

For Re_

blazing

An an_swer to our fire

For Re_venge and Ty_rol!

For Re_

The tramp of many feet. (HOFFER.)

For Re - venge and Ty - rol! strike for Ty - - rol!
and Ty - rol! For Re - venge and Ty - rol! strike for Ty - - rol!
- venge and Ty - rol! For Re - venge and Ty - rol! strike for Ty - - rol!
- venge and Ty - rol! For Re - venge and Ty - rol! strike for Re - venge and Ty -
strike for Re - venge and Ty - rol! strike for Re - venge and Ty -
- venge and Ty - rol! For Re - venge and Ty - rol! strike for Ty - - rol!
- venge and Ty - rol! For Re - venge and Ty - rol! strike for Ty - - rol!
- venge and Ty - rol! For Re - venge and Ty - rol! strike for Ty - - rol!
- venge and Ty - rol! for Re - venge and Ty -
loco guez
for Ty - - rol! Re - venge
for Ty - - rol! Re - venge for Re - venge
strike for Ty - rol! Ty - rol! Re - venge Ty - rol! Re -
- rol! for Ty - - rol! Re - venge and for Ty - - rol! Re -
- rol! for Ty - - rol! Re - venge and Ty - - rol! Re -
for Ty - - rol! Re - venge and for Ty - - rol! Re -
for Ty - rol! Re - venge and for Ty - - rol! Re -
- rol! for Ty - - rol! Re - venge and for Ty - - rol! Re -
The tramp of many fe

and for Ty

and Ty

-venge and Ty - - rol for Ty

-venge strike for Re-venge and for Ty - - rol! Ty

-venge strike strike for Re-venge and for Ty - - rol! Ty

-venge and Ty - - rol for Ty

-venge and Ty - - rol for Ty

-venge strike for Re-venge and for Ty - - rol! Ty

-rol! strike for Ty - - rol! for Ty - - rol! Re - - venge

-rol! strike for Ty - - rol! for Ty - - rol! Re - - venge

-rol! strike for Ty - - rol! strike for Re - - venge Ty - - rol!

-rol! strike for Re - - venge and Ty - - rol! for Ty - - rol! Re - - venge and

-rol! strike for Re - - venge Ty - - rol! for Ty - - rol! Re - - venge

-rol! strike for Ty - - rol! for Ty - - rol! Re - - venge and

-rol! strike for Ty - - rol! for Ty - - rol! Re - - venge and

-rol! strike for Re - - venge and Ty - - rol! for Ty - - rol! Re - - venge and

for Re - - - venge - - -
 - venge Ty - - - rol! Re - - - venge and Ty - - - rol!
 for Ty - - - rol! Re - - - venge strike for Re - venge and for Ty - -
 Ty - - - rol! Re - - - venge strike strike for Re - venge and for Ty - -
 for Ty - - - rol! Re - - - venge and Ty - - - rol!
 for Ty - - - rol! Re - - - venge and Ty - - - rol!
 for Ty - - - rol! Re - - - venge strike for Re - venge and for Ty - -
 for Ty - - - rol! for Tyrol! for Ty - rol! for Tyrol! for Ty -
 and Ty - - - rol! for Tyrol! for Ty - rol! for Tyrol! for Ty -
 for Ty - - - rol! for Tyrol! for Ty - rol! for Tyrol! for Ty -
 - - rol! Ty - - - rol! for Tyrol! for Ty - rol! for Tyrol! for Ty -
 - - rol! Ty - - - rol! for Tyrol! for Ty - rol! for Tyrol! for Ty -
 for Ty - - - rol! for Tyrol! for Ty - rol! for Tyrol! for Ty -
 for Ty - - - rol! for Tyrol! for Ty - rol! for Tyrol! for Ty -
 - - rol! Ty - - - rol! for Tyrol! for Ty - rol! for Tyrol! for Ty -

- rol! for Re - venge and Ty - - rol!

- rol! for Re - venge and Ty - - rol!

- rol! for Re - venge and Ty - - rol!

- rol! for Re - venge for Re - venge and Ty - - rol!

- rol! for Re - venge for Re - venge and Ty - - rol!

- rol! for Re - venge strike for Re - venge and Ty - - rol!

- rol! for Re - venge strike for Re - venge and Ty - - rol!

- rol! for Re - venge for Re - venge and Ty - - rol!

loco

sua

loco

ACT 3rd

MELO-DRAMATIC MUSIC.

(♩ = 84.)
MAESTOSO.

Sotto voce.

(♩ = 160.)
ALLEGRO
VIVACE.

Curtain Rises.

f

ff

pp

ff *p*

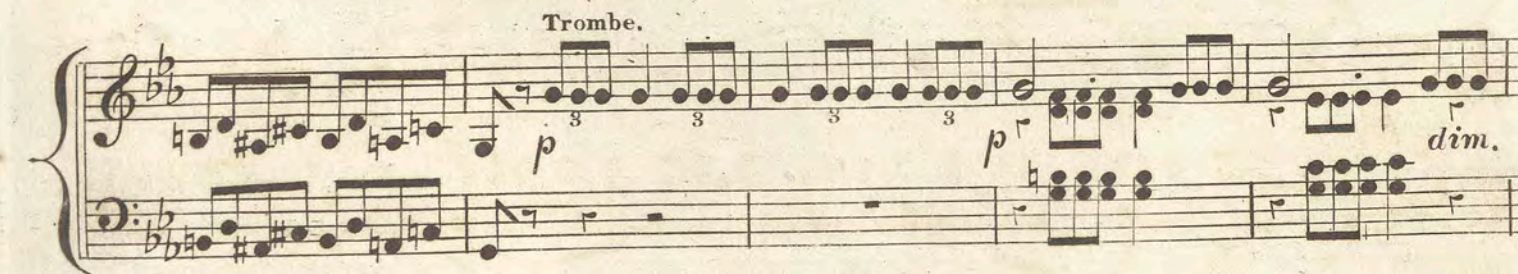
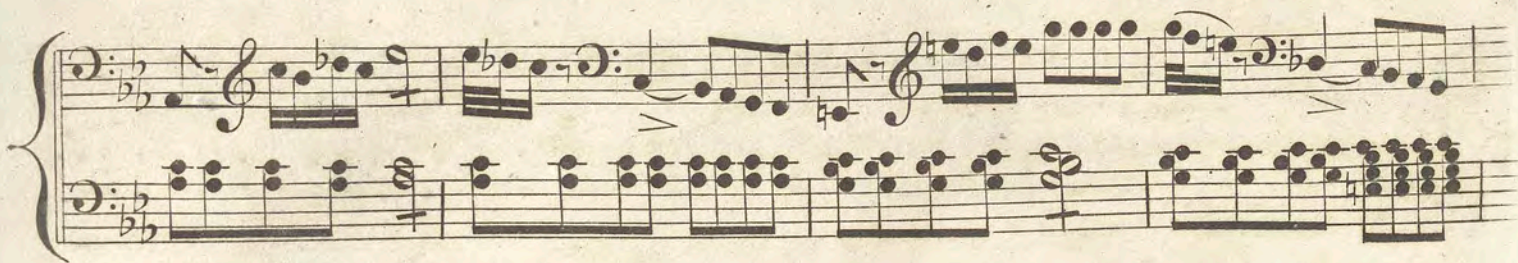
ff *1* *2* *p* *dim.* *pp*

BATTLE PIECE.

ALLEGRO
CON FORZA.

The musical score is written for piano and violin. It consists of five systems of staves. The first system is marked with a forte (ff) dynamic. The second, third, and fourth systems continue the melodic and harmonic development. The fifth system begins with a piano (p) dynamic marking. The key signature is B-flat major (two flats), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Handwritten musical score for piano, consisting of seven systems of staves. The music is in a minor key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). The piece features complex textures with many beamed sixteenth notes and dense chordal passages in the right hand, while the left hand often plays sustained chords or moving lines. The manuscript is on aged, slightly yellowed paper with some visible wear and staining.



Hush thy vain complaining.

QUARTETTO,

Sung by

MAD^{ME} VESTRIS, M^R SINCLAIR, M^R BEDFORD & M^{RS} H. PHILLIPS,

in the Historical Opera

THE POETRY BY

HOFER,

A. R. PLANCHÉ.

THE TELL of the TYROL,

at the Theatre Royal, Drury Lane,

Composed by

ROSSINI, Arranged & Adapted for the English Stage, by H. R. BISHOP.

Lut. Str. Hall.

London, Published by Goulding & Dalmaine, 20, Soho Square.

Pr

ANDANTE
MODERATO.

The musical score is written for piano and voice. It begins with a piano introduction in D major, 2/4 time, marked 'ANDANTE MODERATO'. The piano part features a series of chords and arpeggios. The vocal part enters with the lyrics 'Hush thy vain complaining, A Pow'r is o'er us reigning, In wisdom or dain-ing, And chast'ning in Love!'. The score includes dynamic markings such as 'ff', 'rf', 'p', and 'pp'. The piano part concludes with a final chord marked 'ff'.

Hush thy vain complaining, A Pow'r is o'er us reigning, In
wisdom or dain-ing, And chast'ning in Love!

Hush thy vain &c. (Hofer.)

WALTER.

Fiends are here con-ten-ding, My heart between them ren-ding All

HASP:

On that Pow'r de-pending, To his pleasure bending,

hope now is ending, They have mur-der'd my love!

Son- Fear of fen-ding, The Ru-ler a-bove!

ff

ff

ff

p Corni.

HOFER.

Our tri-umph sus-pen-ding, Our

tears we are blen-ding, With those

Hush thy vain &c. (Hofer.)

... fast de... scen... ding, Of the friend, of the friend we

love! Our tears we are blen... ding, With those fast de... scen... ding,

Of the friend, of the friend we love! **HASP:**
On that Pow'r de...

JOSEPHINE.
'Gainst despair con... ten... ding, Vain regrets sus... pending,
pen... ding, To his plea... sure ben... ding, Son...

Hope is still as cen ding, The dark clouds a bove!
WALTER.

All

Fear of fen ding, the Ru ler a bove!

cres: *f*

Ah! Hope is still as cen ding, As
hope now is en ding, They've mur der'd my
HOFFER.

The friend whom we love!

dim. *p*

cen ding the dark clouds a bove! 'Gainst despair con tending,
love! All

The friend whom we love! We

Vain regrets sus-pending, Hope is still as-cen-ding, The dark clouds a-
hope-
love-

Josephine.
-----bove! 'Gainst des-pair, 'Gainst des-
Walter.
Fiends are here con-ten-ding, My
Hofer.
Our tri-
Haspinger.
Hush thy vain com-plain-ing, A Pow'r is o'er us

CHORUS.
Tenori.
Basso.

PIANO
FORTE.

Hush thy vain &c. (Hofer.)

pair con...tending, Vain re-grets, vain re-
heart 'tween them rending, All hope end...ing,
umph sus-pen-ding, Tears we are
reign-ing, In wis-dom or-dain-ing, And chast'-ning in
Tears we now are blending,
Tears we now are blending,
Tears we now are blending,
grets sus-pending, Hope...
They have mur-der'd my love! they've mur-der'd my love!
blen-ding,
love!... and chast'-ning, and chast'-ning in love!
For the friend we love, we love, for the friend we love!
For the friend we love, we love, for the friend we love!
For the friend we love, we love, for the friend we love!

Hush thy vain &c. (Hofer.)

is still, hope is still as cending the dark clouds a...
Fiends are... here con... ten... ding;
We are blen... ding, blen... ding... with
To his plea... sure ben... ding, My
bove! For hope is still as cending the dark clouds a... bove!
All hope is now ending, they have murder'd my love!
those, with those fast de... scending, Of the friend we love!
Son... fear of fen... ding, of fen... ding the Ru... ler a... bove!
The friend we love, *f* For the friend we love!
The friend we love, *f* For the friend we love!
The friend we love, For the friend we love!
Hush thy vain &c. (Hofer.)

the dark clouds a...bove! the dark
they have mur...der'd my love! they have mur...
of the friend we love! of the friend...
the Ru...ler a...bove! the Ru...

clouds a...bove!...
der'd my love!...
... we love!...
... ler a...bove!...

ff *cres.* *p* *f* Tromba.

ALLEGRO MODERATO,

March Changed

JOSEPHINE.

A...way! a...way! while our

woes..... we are weep...ing, New crimes are born..... of each de

...lay, But the har-vest is ripe for the reap...ing, To

Inspruck the passes are free! To Inspruck the passes are

cres.

free! Follow me! Follow me! To ven-----geance and

glo-----ry! The path, Ty-rolse, is be-----fore ye! The

path, Ty-rolse, is be-----fore ye! Show the Austrian Ea-gle the

way!..... Show the Aus-----trian Ea-gle the way!

f *f* *ff* Trombe &c.

WALTER

A-----way! a-----way! while our

Hush thy vain &c. (Hofer.)

woes..... we are weep...ing, New crimes are born... of each de_lay, But the

har_vest is ripe for the reap.....ing, To In_spruck the passes are

Walter. free! To In_spruck the pass_es are free! Fol_low

Hofer. To In_spruck the pass_es are free!

Hasp: To In_spruck the pass_es are free!

CORO. To In_spruck the pass_es are free!

PIANO
FORTE. To In_spruck the pass_es are free!

sotto voce.

me! Follow me! To ven-geance and
To revenge! To revenge! The path is
To revenge! To revenge! The path is
To revenge! To revenge! The path is
To revenge! To revenge! The path is
To revenge! To revenge! The path is

glo-ry, The path, Ty-ro-lese, is be-fore ye! The
now be-fore ye, Ty-ro-lese, the path is now be-
now be-fore ye, Ty-ro-lese, the path is now be-
now be-fore ye, Ty-ro-lese, the path is now be-
now be-fore ye, Ty-ro-lese, the path is now be-
now be-fore ye, Ty-ro-lese, the path is now be-

Hush thy vain &c. (Hofer.)

path, Ty-ro-lese, is be-fore ye! Show the Aus-trian Ea-gle the
fore ye, Show the Aus-trian Ea-gle, show the Aus-trian
fore ye, Show the Aus-trian Ea-gle, show the Aus-trian
fore ye, Show the Aus-trian Ea-gle, show the Aus-trian
fore ye, Show the Aus-trian Ea-gle, show the Aus-trian
fore ye, Show the Aus-trian Ea-gle, show the Aus-trian
way! Show the Austrian Ea-gle the way! *Piu moto un poco.*
Ea-gle the way! The path, Ty-ro-
Ea-gle the way! The path, Ty-ro-
Ea-gle the way! The path, Ty-ro-
Ea-gle the way! The path, Ty-ro-
Ea-gle the way! The path, Ty-ro-
Hush thy vain &c. (Hofer.) *Piu moto un poco.*

JOSEPHINE.

The path... Ty ro lese is be...
The path... Ty ro lese is be...
lese be fore ye, Show the Aus trian Ea gle the way...
lese be fore ye, Show the Aus trian Ea gle the way...
lese be fore ye, Show the Aus trian Ea gle the way...
lese be fore ye, Show the Aus trian Ea gle the way...
lese be fore ye, Show the Aus trian Ea gle the way...

fore ye! Show the... Aus trian... Ea gle the
fore ye! Show the... Aus trian... Ea gle the

The path Ty ro lese be fore ye, Show the Austrian Eagle the way!
The path Ty ro lese be fore ye, Show the Austrian Eagle the way!
The path Ty ro lese be fore ye, Show the Austrian Eagle the way!
The path Ty ro lese be fore ye, Show the Austrian Eagle the way!

The path Ty ro lese be fore ye, Show the Austrian Eagle the way!

way! Follow me! To revenge!

way! To revenge! To revenge!

To revenge! To revenge! To revenge! To revenge!

To re...venge! To re...venge! To re...venge! To re...

To re...venge! To re...venge! To re...venge! To re...

To re...venge! To re...venge! To re...venge! To re...

The path is now be...fore ye! Ven...geance! ven...geance and

The path is now be...fore ye, the path.....

the path now lies be...

venge!

venge!

venge!

venge!

glo-ry! Follow

Show the Aus-trian Ea-gle the

fore ye! Show the Aus-trian Ea-gle the

Revenge! Re-venge! Show the Aus-trian Ea-gle the

Revenge! Re-venge! Show the Aus-trian Ea-gle the

Revenge! Re-venge! Show the Aus-trian Ea-gle the

Revenge! Re-venge! Show the Aus-trian Ea-gle the

Piu moto.

me! The path..... Ty-ro-

way! The path..... Ty-ro-

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

way! the path Ty-ro-lese be-fore ye, show the Aus-trian

Hush thy vain &c. (Hofer.)

246

lese is be fore ye! Show the....

lese is be fore ye! Show the....

Ea_gle the way! the path Ty_ro_ lese be fore ye!

Ea_gle the way! the path Ty_ro_ lese be fore ye!

Ea_gle the way! the path Ty_ro_ lese be fore ye!

Ea_gle the way! the path Ty_ro_ lese be fore ye!

Ea_gle the way! the path Ty_ro_ lese be fore ye!

Ea_gle the way! the path Ty_ro_ lese be fore ye!

Aus...trian... Ea_gle the way! Follow me!

Aus...trian... Ea_gle the way!

Show the Aus...trian Ea_gle the way! To revenge!

Show the Aus...trian Ea_gle the way! To re...

Show the Aus...trian Ea_gle the way! To re...

Show the Aus...trian Ea_gle the way! To re...

Show the Aus...trian Ea_gle the way! To re...

Show the Aus...trian Ea_gle the way! To re...

loco, #

The musical score is written for a dramatic scene, likely from an opera. It features a vocal line and a piano accompaniment. The vocal line consists of several staves, with lyrics written below the notes. The piano accompaniment is written for a grand piano, with treble and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in English and include the words "To revenge!", "The path is", "Follow me!", "venge!", "To re_venge!", "now be fore ye, Ven geance, ven geance and glo", "now be fore ye, the path", "the path now lies be fore", "Revenge! Re", and "Hush thy vain &c. (Hofer.)".

To revenge! The path is
Follow me! To revenge! The path is
To revenge! To revenge! To revenge!
venge! To re_venge! To re_venge! To re_venge!
venge! To re_venge! To re_venge! To re_venge!
venge! To re_venge! To re_venge! To re_venge!
venge! To re_venge! To re_venge! To re_venge!
now be fore ye, Ven geance, ven geance and glo
now be fore ye, the path
the path now lies be fore
Revenge! Re
Revenge! Re
Revenge! Re
Revenge! Re
8
Hush thy vain &c. (Hofer.)

ry! Follow me! To re...

..... show the Aus- trian Ea- gle the way! To re...

ye! show the Aus- trian Ea- gle the way! To re...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge! show the Aus- trian Ea- gle the way, the path Ty- ro...

venge. and glo...

venge. and glo...

venge! to re- venge! To re- venge! and

lese is now be- fore ye, show the Aus- trian Ea- gle the

lese is now be- fore ye, show the Aus- trian Ea- gle the

lese is now be- fore ye, show the Aus- trian Ea- gle the

lese is now be- fore ye, show the Aus- trian Ea- gle the

Hush thy vain &c. (Hofer.)

ry! A way! . . . a way!

ry! A way! . . . a way!

glo-ry! A way! a way!

way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

way! Show the Austrian Ea-gle the way!

Accell.

Hush thy vain &c. (Hofer.)

(252)

1

AT CLOSE OF DAY.

SUNG BY
MISS STEPHENS and MADAME VESTRIS.

ADAPTED and ARRANGED
BY HENRY R. BISHOP.

BERTHA.

*Allegretto
Moderato*

f *p*

At close of day, When evening's
star - - - - - Its gentle ray Shall shine a=
= far - - - - - Be = neath the sun-set tree, Bold
pp
hun=ter come dance with me, 'Till high in Heav'n shall be, The
dol:
dim:

At close of day. (HOFER)

(253)

sotto voce

moon's pearly car - - - - -

pp

rall? - - - - -

a Tempo

At close of day, When evening's star - - - - -

rallen - - - - -

tando - - - - -

a tempo

Its gentle ray

Shall shine a = far

Its

gentle ray a = far.

ff

ff

ff

rf

rf

rf

ff

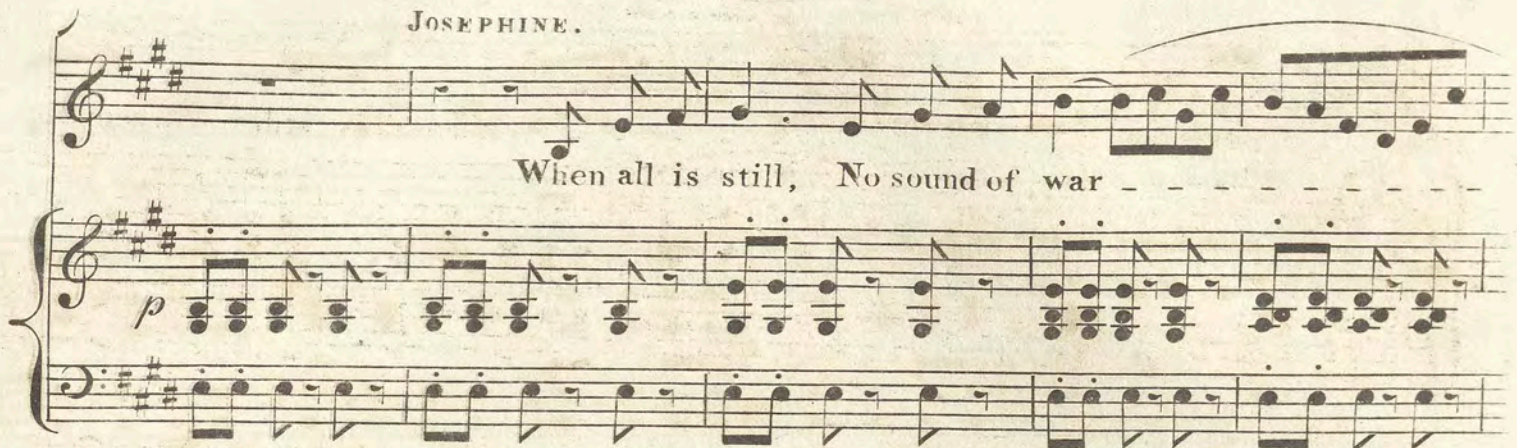
ff

At close of day (HOFER)

(254)

JOSEPHINE.

When all is still, No sound of war - - - - -



- - - On plain or hill Our mirth to mar - - - - - Then



'neath the sun-set tree, Sweet mai-den, I'll dance with thee, Tho' fair the



star may be Thou, art fair-er far! - - - - -



At close of day (HOFER)

4

rall? (255) *a tempo*

When all is still No sound of

rall? *a tempo*

war On plain or hill, Our mirth to mar - On

(BERTHA) *a tempo*

ad lib: When evening's star -

plain or hill Our mirth to mar When evening's

colla voce mf *p a tempo*

or = far -

Shall shine a = far - or = far

star -

Shall shine a = far -

pp *pp*

At close of day (HOFFER)

(256)

rf

Be = neath the sun-set tree, Bold hun-ter come

Then 'neath the sun-set tree, Sweet mai-den I'll

f/p

or high - - - in
fair - - - the

a tem

dance with me 'Till high - - - in Heav'n shall be The moon's pearl-y

dance with thee Tho' fair - - - the star may be Thou, thou art fair-er

f/p *f*

car.

far.

f *rf* *rf* *rf* *ff* *ff*

At close of day (HOFER)

PRINTED BY GOULDING &
SONS
LONDON

(257)

I

BALLET.

PAS DE TROIS
and
TYROLIEN CHORUS.

(343.)

$\text{♩} = 92.$
ALLEGRO^{tt}

ff *pp*

Ballet & Tyrolean Chorus (HOFER.)

2

(258)

A musical score for piano, consisting of seven systems of grand staves. The music is in G major (one sharp) and 4/4 time. The first system is marked with a 'gva' (ritardando) and a measure rest of 258 measures. The second system features a 'loco' marking and a 'ff' (fortissimo) dynamic. The third system has a 'p' (piano) dynamic. The fourth system is marked with a 'loco' and a 'ff'. The fifth system is marked with a 'gva' and a 'ff'. The sixth system is marked with a 'loco' and a 'ff'. The seventh system concludes the piece with a final cadence.

Ballet & Tyrolese Chos (HOFER.)

Segue Subito

(375)

ALLEGRETTO.

(259)

3

BERTHA.

THERESE.

JOSEPHINE.

MARIA.

sotto voce.

4 TENORI.

4 BASSI.

At close of day When Evenings star

At close of day When Evenings star

Hush'd a while be sounds of war Here, Here the cup of pleasure drain

Hush'd a while be sounds of war Here, Here the cup of pleasure drain

Its gentle ray Shall shed a far

Its gentle ray Shall shed a far

Here the sway of Love maintain - ing Time with flow' - ry wreaths enchain - ing

Here the sway of Love maintain - ing Time with flow' - ry wreaths enchain - ing

CORO. *tutti*

Be - neath the sun - set Tree, Bold

Be - neath the sun - set Tree, Bold

Like a Cap - tive to his ear. Be - neath the sun - set Tree, How

Like a Cap - tive to his ear. Be - neath the Tree How

Hun - ter come dance with me, Till high in heav'n shall be The

Hun - ter come dance with me, Till high in heav'n shall be The

plea - sant re - clin'd to be, And hear that me - lo - dy Sa -

plea - sant re - clin'd to be, And hear that me - lo - dy Sa -

Ballet & Tyrolese Cho^s (HOFFER)

4

(260)

Soli

moons pear - ly ear.

moons pear - ly ear.

- lute Eve - ning's star. *Soli* A while be hush'd the sound of war, A - while be

- lute Eve - ning's star. *Soli* A while be hush'd the sound of war, A - while be

At close of

At close of

hush'd the sound of war. Hush'd a - while be

hush'd the sound of war. Hush'd a - while be

day When Evening's star Its gentle

day When Evening's star Its gentle

sounds of war Here, Here the cup of pleasure drain - ing Here the sway of

sounds of war Here, Here the cup of pleasure drain - ing Here the sway of

ray Shall shed a - far When Evening's

ray Shall shed a - far When Evening's

Love maintain - - ing Time with flow'ry wreaths enchain - ing to his ear.

Love maintain - - ing Time with flow'ry wreaths enchain - ing to his ear.

star shall shine a far No sound of
star shall shine a far No sound of
Like a Cap-tive to his car. Like a Cap-tive to his car.
Like a Cap-tive to his car. Like a Cap-tive to his car. CORO.
war. Our mirth to mar. Be-
war. Our mirth to mar. Be-
Hush'd awhile be sounds of war. Hush'd awhile be sounds of war. Be-
Hush'd awhile be sounds of war. Hush'd awhile be sounds of war. Be-
-neath the sun-set Tree Bold Hun-ter come dance with me Till
-neath the sun-set Tree Bold Hun-ter come dance with me Till
-neath the sun-set Tree How plea-sant re-clin'd to be And
-neath the Tree How plea-sant re-clin'd to be And
high in heav'n shall be The Moon's pear-ly car.
high in heav'n shall be The Moon's pear-ly car.
hear that me-lo-dy Sa-lute Eve-nings star.
hear that me-lo-dy Sa-lute Eve-nings star.

6

(378.)

(262)

$\text{♩} = 112.$

ALLEG T^{TO}

p stacc.

The musical score is written for piano and features a variety of musical notations. It begins with a tempo marking of ALLEG T^{TO} and a metronome indication of 112 beats per minute. The time signature is 2/4. The key signature has two sharps (F# and C#). The score includes a piano introduction with a staccato melody in the right hand and a bass line in the left hand. The tempo is marked ALLEG T^{TO}. The score includes dynamic markings such as *p* (piano), *sf* (sforzando), and *r^f* (ritardando). A first ending is marked "1st time only". The piece concludes with a 3/4 time signature change.

Ballet & Tyrolese Cho^s (HOFER.)

(380)

Allegretto $\text{♩} = 116.$

(263)

7

VOICES AS BEFORE.

At close of day, When Evening's star
At close of day, When Evening's star
Hush'd a while be sounds of war, Here, Here the cup of pleasure drain-ing
Hush'd a while be sounds of war, Here, Here the cup of pleasure drain-ing

Orchestra *p*

Its gentle ray shall shed a - far
Its gentle ray shall shed a - far
Here the sway of Love maintain - - ing Time with flow' - ry wreaths enchain-ing
Here the sway of Love maintain - - ing Time with flow' - ry wreaths enchain-ing

When Evening's star. shall shine a -
When Evening's star. shall shine a -
Like a Cap - tive to his ear. Like a Cap - tive to his ear.
Like a Cap - tive to his ear. Like a Cap - tive to his ear.

Ballet & Tyrolese Choe (HOFER.)

far No sound of war Our mirth to
far No sound of war Our mirth to
Like a Captive to his ear, Hush'd awhile be sounds of war,
Like a Captive to his ear, Hush'd awhile be sounds of war,

CORO.

mar Be - neath the sun - set Tree Bold Hun - ter come
mar Be - neath the sun - set Tree Bold Hun - ter come
Hush'd awhile be sounds of war. Be - neath the sun - set Tree How plea - sant re -
Hush'd awhile be sounds of war. Be - neath the Tree How plea - sant re -

dance with me Till high in heav'n shall be The Moon's pear - ly car.
dance with me Till high in heav'n, shall be The Moon's pear - ly car.
elind to be And hear that me - lo - dy Sa - lute Eve - ning's star.
elind to be And hear that me - lo - dy Sa - lute Eve - ning's star.
SEGUE.

P A S S E U L (265)

9

(384.)

PIÙ
LENTO.

pp

mf

p *sf* *sf* *sf*

dim. *p*

The musical score is written for piano and features a variety of musical notations. It begins with a tempo marking 'PIÙ LENTO.' and a dynamic of 'pp'. The score includes several measures with slurs and ties, indicating a continuous melodic line. There are also measures with triplets marked with a '3'. The dynamics change throughout the piece, including 'mf', 'p', and 'sf'. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is arranged in a grand staff format with treble and bass clefs.

Ballet & Tyrolean Cho^s (HOFER.)

This page contains a musical score for a ballet and Tyrolean chorus, numbered 10 and (266). The score is written for piano and voice, featuring a key signature of one sharp (F#) and a common time signature (C). The music is arranged in seven systems, each with a grand staff (treble and bass clefs). The first system includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second system also features a triplet of eighth notes in the treble. The third system includes a piano (pp) dynamic marking in the bass. The fourth system includes a piano (p) dynamic marking in the bass. The fifth system includes a piano (p) dynamic marking in the bass. The sixth system includes a piano (p) dynamic marking in the bass. The seventh system includes a forte (f) dynamic marking in the bass. The music is characterized by a mix of eighth and sixteenth notes, with some triplet figures. The bass line often features a steady eighth-note accompaniment.

(267)

II

Ballet & Tyrolean Cho^s. (HOFER.)


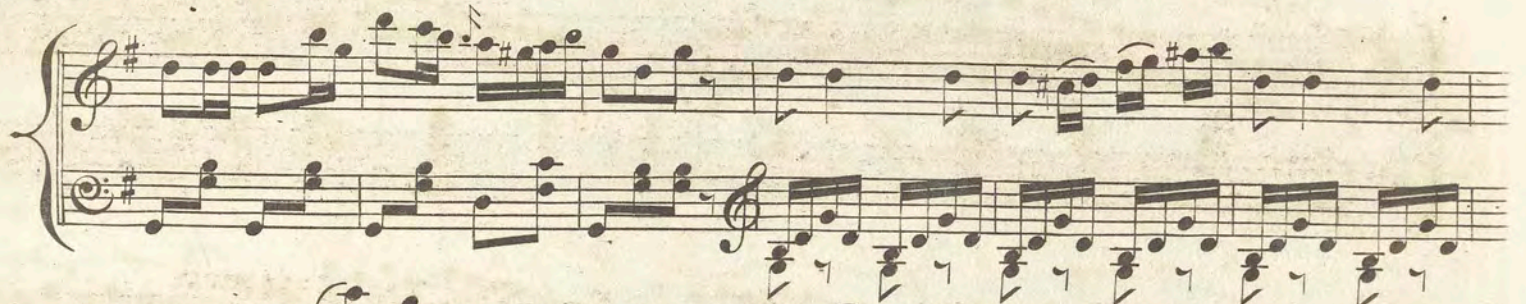

SEGUE V.S.

12

(390.)

(268)
DANCE of BAVARIAN SOLDIERS.

ALL?
BRILLANTE.



Ballet & Tyrolese Cho^s (HOFER.)

(269)

13

Ballet & Tyrolese Cho^s (HOFER.)

14

(270)

Four systems of musical notation for piano and orchestra. The first system includes a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system ends with the word "SEGUE." and a double bar line.

$\text{♩} = 92.$

ALL?

VIVACE.

Three systems of musical notation for piano and orchestra. The first system includes a fortissimo (ff) dynamic marking. The second system includes piano (p), fortissimo (ff), forte (f), and piano (p) dynamic markings. The third system includes a piano (p) dynamic marking and a "giva" marking above the staff.

Ballet & Tyrolese Cho^s (HOFER.)

(271) 15

sfz *p* *ff* *p* *ff* *sf* *p* *sfz* *p* *pp* *cres*

16

(272)

The musical score is written for piano and features seven systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *f* (forte). Performance instructions include *gva* (glissando), *loco* (loco), and *cres* (crescendo). The score is characterized by intricate melodic lines in the treble and a steady, rhythmic accompaniment in the bass.

Ballet & Tyrolese Chos (HOFER.)

gnd (273) *loco* 17

gnd *loco* PRESTO ($\text{♩} = 152$)

1 2 *ff*

18

(274)

pva

loco

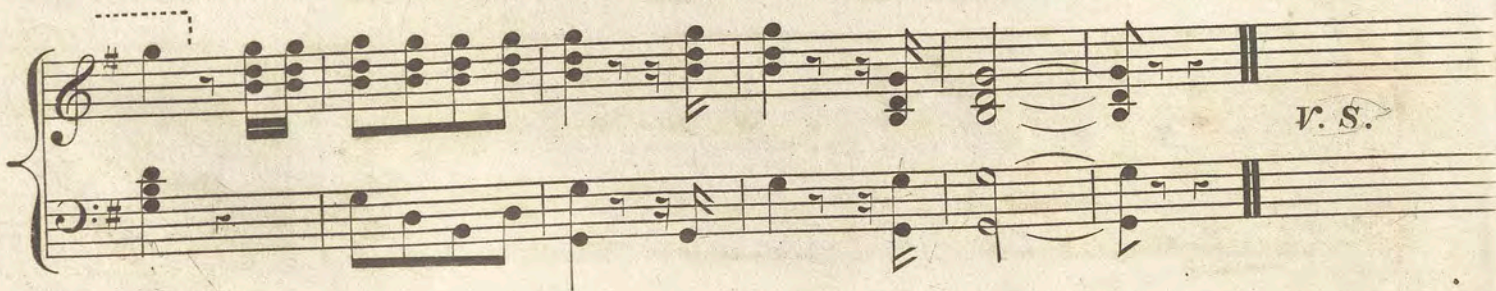
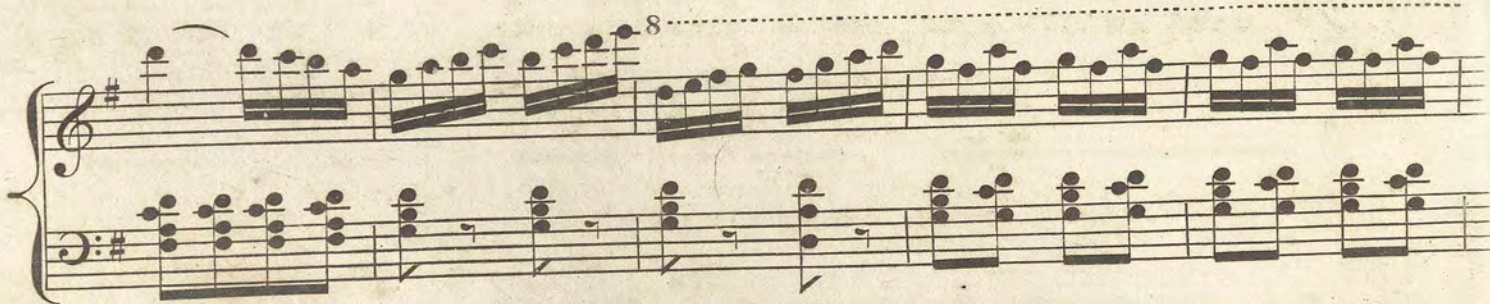
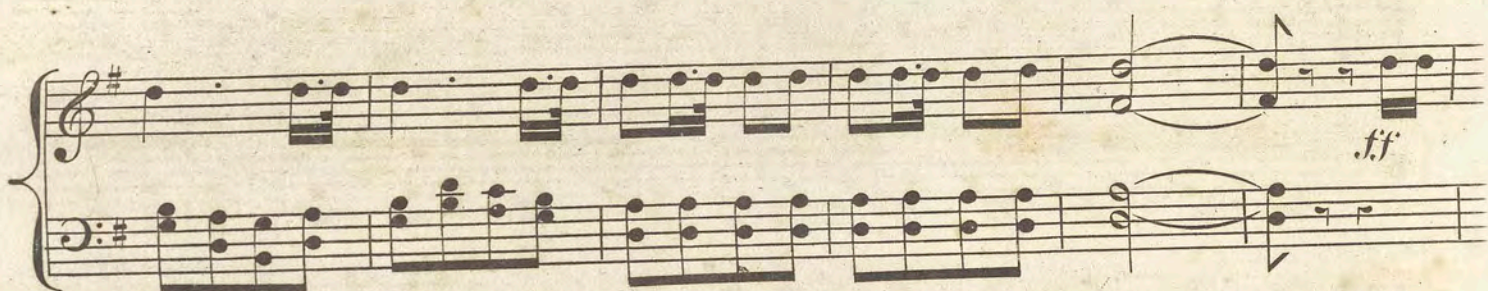
Ballet & Tyrolese Cho^s (HOFER.)

(275)

1

STRIKE FOR TYROL AND LIBERTY!

*Allegro
Marziale.*



Strike for Tyrol (HOFER)

JOSEPHINE.

rf
Cast we our weaker hearts a-way Grasp we the swords of Men to day

p

Join in the shout with shriller cry Strike for Ty=rol and Li=berty!

Why should we shrink from thus assailing Foes who spar'd neither sex nor age

They have been deaf to Woman's wailing Let them beware of Woman's rage.

Strike for Tyrol (HOFER)

Cast we our weaker hearts a=way Grasp we the swords of men to day

pp

or
for Ty=rol, and Li=ber ty!

Join in the shout with shriller cry Strike for Tyrol, and Liberty! 8.....

rf *f* *f* *ff*

rf

Strike for Tyrol (HOER)

4

(278)

2nd Verse.

Show to the world the flame has caught Fight as your Spa=nish

p

Sis=ters fought "War to the Knife" has been their Cry

rall?

"War to the Knife" let us re=ply! Ven=geance may speak in

rf ad lib: a tempo

colla voce a tempo

Childhood's treble Freedom may wield the ur=chin's sling Guided by Heav'n a

Strike for Tyrol (HOFER)

striplings' pebble Smote to the earth a Gi=ant King! Cast we our weaker

pp

hearts a = way Grasp we the swords of men to day

rf

Join in the shout with shril=ler cry Strike for Ty=rol, and

rf *f*

for Ty=rol, ... and

Li = ber = ty!

Li = ber = ty!

ff

Str. Tyrol (HOFFER)

PRINTED BY GOULDING &
SONS
LONDON

4

(280)

Before the Finale to 3rd Act.

ALLEGRO
VIVACE.

Melo Dramatic Music. (Hofer.)

HAIL TO THE HOUSE OF HAPSBURGH!

FINALE

to the Third Act
in the Historical Opera

OF HOFER,

THE TELL OF THE TYROL,

at the Theatre Royal, Drury Lane,

The Poetry by I.R. PLANCHÉ,

Composed by

ROSSINI, Arranged & Adapted for the English Stage by H.R. BISHOP.

Pr.

Ent. Sta. Hall.

London, Published by Goulding & D'Almaine, 20, Soho Square.

**ALLEGRO
BRILLANTE**

The musical score is written for piano and voices. The piano part begins with a 2/4 time signature and a forte (ff) dynamic. It features a series of chords and melodic lines, with some triplets indicated by a '3' over the notes. The vocal parts enter with the lyrics 'Hail to the House of Hapsburgh!' and are marked with a forte (ff) dynamic. The score includes parts for Tenor 1, Tenor 2, Chorus (CORO), Bass 1, Bass 2, and Piano Forte. The piano part continues with a series of chords and melodic lines, with some triplets indicated by a '3' over the notes. The vocal parts continue with the lyrics 'Hail to the House of Hapsburgh!' and are marked with a forte (ff) dynamic. The score includes parts for Tenor 1, Tenor 2, Chorus (CORO), Bass 1, Bass 2, and Piano Forte. The piano part continues with a series of chords and melodic lines, with some triplets indicated by a '3' over the notes. The vocal parts continue with the lyrics 'Hail to the House of Hapsburgh!' and are marked with a forte (ff) dynamic.

TENORE 1^o *ff* Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

TENORE 2^o *ff* Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

CORO *ff* Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

BASSO 1^o *ff* Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

BASSO 2^o *ff* Hail to the House of Haps--burgh! Hail to the House of Hapsburgh!

PIANO FORTE. *ff*

Hail to the House (HOFER)

(282)

Proud...ly un...fold... The sa...

Proud...ly un...fold... The sa...

Glo...ry Proud...ly un...fold... The sa...

Glo...ry Proud...ly un...fold... The sa...

pp *ff* 3

ble and gold! See!... See!...

ble and gold! See!... See!...

ble and gold! Proud...ly! See!... See!...

ble and gold! Proud...ly! See!... See!...

pp *f* Corni &c.

'Tis our Emp'ror's ban...ner, May Conquest e...ver fan her, And Justice

'Tis our Emp'ror's ban...ner, May Conquest e...ver fan her, And Justice

'Tis our Emp'ror's ban...ner, May Conquest e...ver fan her, And Justice

'Tis our Emp'ror's ban...ner, May Conquest e...ver fan her, And Justice

Hail to the House (HOFER)

still up - hold! See! See! 'Tis our Emp'r's

still up - hold! See! See! 'Tis our Emp'r's

still up - hold! See! See! 'Tis our Emp'r's

still up - hold! See! See! 'Tis our Emp'r's

ban - ner, May Conquest e - ver fan her, And Justice still up - hold!

ban - ner, May Conquest e - ver fan her, And Justice still up - hold!

ban - ner, May Conquest e - ver fan her, And Justice still up - hold!

ban - ner, May Conquest e - ver fan her, And Justice still up - hold!

May Justice still up - hold! May Justice still up - hold!

May Justice still up - hold! May Justice still up - hold!

May Justice still up - hold! May Justice still up - hold!

May Justice still up - hold! May Justice still up - hold!

(284)

Glory Glory and Jus-tice still up---

Glory Glory and Jus-tice still up---

Glory Glory and Jus-tice still up---

Glory Glory and Jus-tice still up---

hold! Jus-tice still up-----hold!-----

hold! Jus-tice still up-----hold!-----

hold! Jus-tice still up-----hold!-----

hold! Jus-tice still up-----hold!-----

CORO
Soprano 1^o

Soprano 2^o Joy to the House of Hapsburgh! Ty-

Soprano 3^o Joy to the House of Hapsburgh! Ty-

Soprano 4^o Joy to the House of Hapsburgh! Ty-

Joy to the House of Hapsburgh! Ty-

p

Hail to the House (HOFER)

rol to its Crown is re_stor'd! the storm is o'er, the storm is

rol to its Crown is re_stor'd! the storm is o'er, the storm is

rol to its Crown is re_stor'd! the storm is o'er, the storm is

rol to its Crown is re_stor'd! the storm is o'er, the storm is

o'er, the Sun is shi---- ning, And

o'er, the Sun is shi---- ning, And

o'er, the Sun is shi---- ning, And

o'er, the Sun is shi---- ning, And

Peace her fairest wreath is twining Round Free_dom's sa-- cred sword!

Peace her fairest wreath is twining Round Free_dom's sa-- cred sword!

Peace her fairest wreath is twining Round Free_dom's sa-- cred sword!

Peace her fairest wreath is twining Round Free_dom's sa-- cred sword!

(286)

Sop: Round Freedom's sa-cred sword! Round Freedom's sa-cred

Sop: Round Freedom's sa-cred sword! Round Freedom's sa-cred

Tenori: Round Freedom's sa-cred sword! Round Freedom's sa-cred

Bassi: Round Freedom's sa-cred sword! Round Freedom's sa-cred

sword! And Peace her fair--est wreath is twi--ning

sword! And Peace her fair--est wreath is twi--ning

sword!

sword!

Round Freedom's sa--cred sword!

Round Freedom's sa--cred sword!

Now Peace her fair--est

Now Peace her fair--est

Hail to the House (HOFER)

Round Free-dom's

Round Free-dom's

wreath is twi---ning Round Freedom's sa--cred sword! Round Free-dom's

wreath is twi---ning Round Freedom's sa--cred sword! Round Free-dom's

sa-----cred sword! Round Free-dom's sa-----cred sword! Round

sa-----cred sword! Round Free-dom's sa-----cred sword! Round

sa-----cred sword! Round Free-dom's sa-----cred sword! Round

sa-----cred sword! Round Free-dom's sa-----cred sword! Round

Free-dom's Free-dom's sa--cred sword!

Free-dom's Free-dom's sa--cred sword!

Free-dom's Free-dom's sa--cred sword!

Free-dom's Free-dom's sa--cred sword!

loco

Keyed Trumpet

HOFFER

From the soil their ty-ranny was-----ted Like Fiends the morning's light hath

blast-----ed, The foes of fair Li-ber-ty flee----- The foes of fair Li-ber-ty

flee----- Of the Prince belov'd from whom they tore us Lies the Banner a-

gain blazing o'er us, Land of my Fa-thers! thou art free! Land of my Fathers!

thou art free! See the Banner a - gain waving o'er us, See the Banner a -

p

gain waving o'er us, Land of my Fa - thers! thou art free! Land of my

f *p* *f*

CORO

Tenori

Hail to the House of Haps - - -

ff

Bassi

Fa - thers! thou art free! Hail to the House of Haps - - -

f *ff*

burgh! Hail to the House of Haps - burgh!

burgh! Hail to the House of Haps - burgh! Glo - - - ry!

pp

Hail to the House (HOFER)

Proud-ly un-fold- The sa-ble and gold!

Proud-ly un-fold- The sa-ble and gold!

ff *pp*

CORO Soprani

Joy to the House of Hapsburgh! Ty-rol to its

Proud-ly! Joy to the House of Hapsburgh! Ty-rol to its

p

Crown is re stord! the storm is o'er, the storm is o'er, the Sun is

Crown is re stord! the storm is o'er, the storm is o'er, the Sun is

ff

shi-ning, And Peace her fairest wreath is twining.

shi-ning, And Peace her fairest wreath is twining.

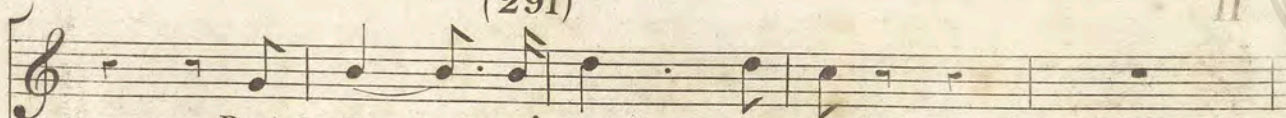
p

Hail to the House (HOFER)

(291)

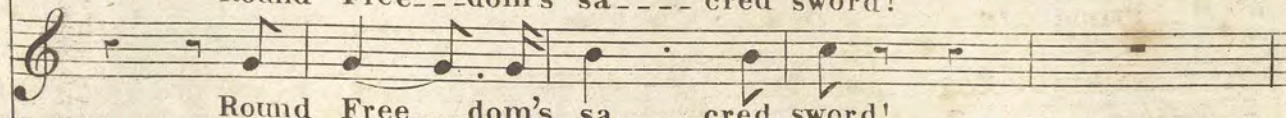
II

SOPRANO 1.



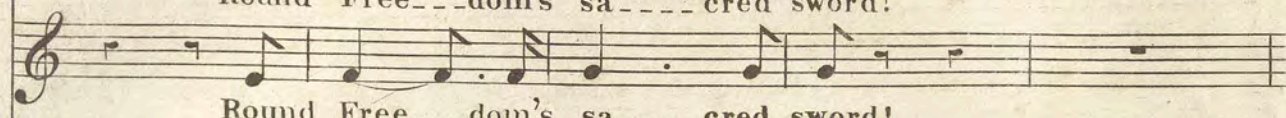
Round Free-dom's sa-cred sword!

SOPRANO 2.



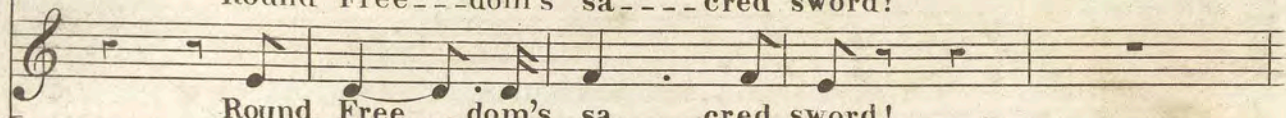
Round Free-dom's sa-cred sword!

SOPRANO 3.



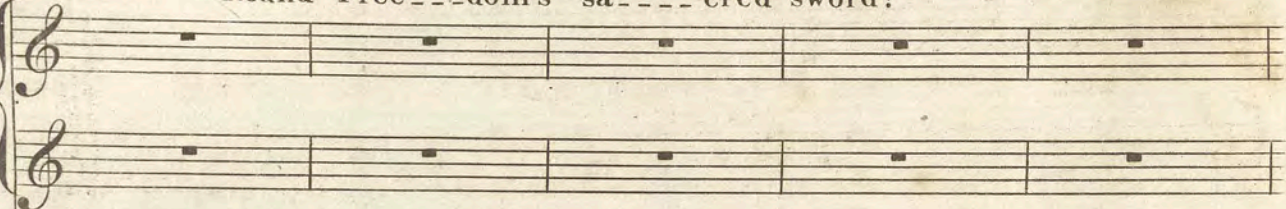
Round Free-dom's sa-cred sword!

SOPRANO 4.

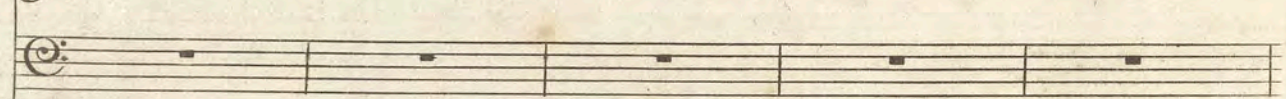


Round Free-dom's sa-cred sword!

TENORI.



BASSI.



PIANO FORTE.



Round Freedom's sa-cred sword!

Round Freedom's sa-cred

Round Freedom's sa-cred sword!

Round Freedom's sa-cred

Round Freedom's sa-cred sword!

Round Freedom's sa-cred

Round Freedom's sa-cred sword!

Round Freedom's sa-cred

Round Freedom's sa-cred sword!

Round Freedom's sa-cred

Round Freedom's sa-cred sword!

Round Freedom's sa-cred

Round Freedom's sa-cred sword!

Round Freedom's sa-cred

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

sword! Peace her fair...est wreath is twi...ning Round Freedom's

Piu moto un poco

sa cred sword!... her fair...est wreath is twi...ning *sotto voce*

sa... cred sword!... her fair...est wreath is twi...ning

sa... cred sword!... her fair...est wreath is twi...ning

sa... cred sword!... her fair...est wreath is twi...ning

sa... cred sword!... her fair...est wreath is twi...ning *sotto voce*

sa... cred sword!... her fair...est wreath is twi...ning

sa... cred sword!... her fair...est wreath is twi...ning

sa... cred sword!... her fair...est wreath is twi...ning

p

Più moto
ff

Round Freedom's sa--cred sword!--- her fair--est wreath is twi----

Round Freedom's sa--cred sword!--- her fair--est wreath is twi----

Round Freedom's sa--cred sword!--- her fair--est wreath is twi----

Round Freedom's sa--cred sword!--- her fair--est wreath is twi----

Round Freedom's sa--cred sword!--- her fair--est wreath is twi----

Round Freedom's sa--cred sword!--- her fair--est wreath is twi----

Round Freedom's sa--cred sword!--- her fair--est wreath is twi----

ff Più moto

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

ning Round Freedom's sa--cred sword!--- her fair--est wreath is

p

[illegible]

Free--dom's sa--cred sword!-----

Free--dom's sa--cred sword!-----

Free--dom's sa--cred sword!-----

Free--dom's sa--cred sword!-----

Free--dom's sa--cred sword!-----

Free--dom's sa--cred sword!-----

Free--dom's sa--cred sword!-----

Free--dom's sa--cred *loco* sword!-----

End of the OPERA.

Hail to the House (HOFER)

(296)

MELO-DRAMATIC MUSIC.

after Quintetto in 1st Act.

4 Corni.

ALLEGRO.



ALLEGRO.



Opening of 3rd Scene, 1st Act.

♩ = 128.

ALLEGRO.



Melo Dramatic Music. (Hofer.)

The musical score is written for piano and consists of six systems of staves. Each system has a treble and bass staff joined by a brace. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The music is written in a historical style with some ligatures and slurs. The first system has a *sf* marking in the bass staff. The second system has a *sf* marking in the bass staff. The third system has a *sf* marking in the bass staff. The fourth system has a *sf* marking in the bass staff. The fifth system has a *sf* marking in the bass staff. The sixth system has a *ff* marking in the bass staff.

(298)

Opening of 3rd Scene, 3rd Act.

ALLEGRETTO.

The musical score consists of six systems of staves. The first system is a grand staff with a treble and bass clef, marked 'ALLEGRETTO.' and 'pp' in the bass. The second system continues the piece, featuring a 'ff' dynamic and a 's.' marking. The third system includes a 'hr' marking. The fourth system has a 'pp' marking. The fifth system features a 'ff' marking. The sixth system concludes the piece with a 's.' marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Melo Dramatic Music. (Hofer.)

PRINTED BY GOULDING & CO.
SOMERSET
LONDON

11/5



